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ABSTRACT

This unit on the social life of the Indian people covers aspects of their values, leadership, music, dancing, art, games, and fun. Intended for students at the intermediate and junior high grades, the interdisciplinary unit contains eight lessons which can be taught in any order or separately. Each lesson lists its objectives, activities, and an evaluation. The activities include values clarification exercises, creative writing, and arts and crafts projects. Many are planned so that students can relate to the past. Titles of the lessons are The Indian Way of Gaining Importance among the People, The Indian Way of Leadership, Expression of Life in Dancing, Expression of Life in Song, Expression of Life in Art, and Expression of Life in the Out-of-doors. Materials for some of the activities are reproducible as student handouts. The accompanying cassette tape is available from Audiovisual Center, Black Hills State College, Spearfish, South Dakota 57783 ($1.50). (ND)

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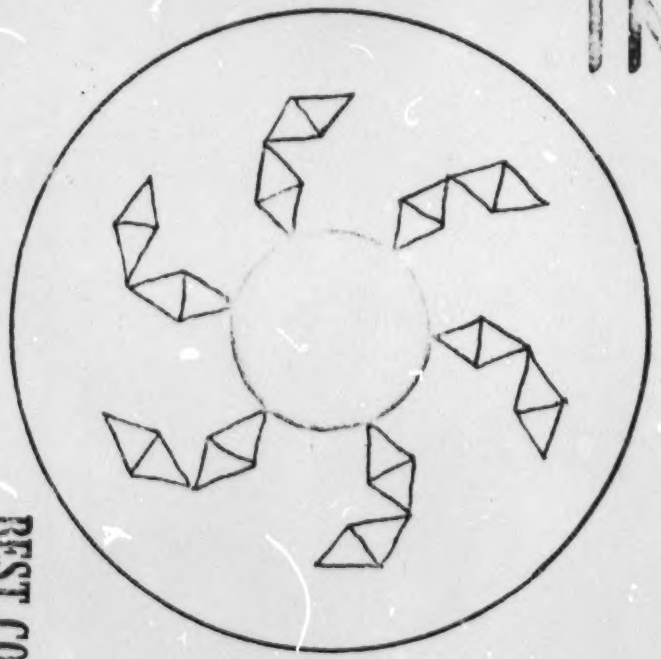
SOCIAL LIFE OF THE INDIAN PEOPLE



SISTER CHARLES PALM

Illustrations:
Richard Owen

The sunburst symbol means happiness. Fun and laughter are a part of life.

BEST COPY AVAILABLE

Grateful Acknowledgments to the following persons who contributed to the Project from its inception to its completion

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Dr. Jim Davis and Staff of the Social Science Consortium, University of Colorado, Boulder
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ABOUT THE AUTHOR

SISTER CHARLES PALM has lived closely with Indian community both on the Crow Creek and Sisseton-Wahpeton Reservations where she served ten years as a teacher at the elementary and secondary levels and a counselor to Indian students who refer to her as Sister "Chuck". Her work has had impact upon school curriculum through the development of cultural arts programs. In addition, she has participated in the development of the State Department of Public Instruction's Social Studies curriculum guides in 1966-67 and served as a teacher in piloting these materials.

Sister Charles began working with Ethnic Heritage for this Project early in 1974 in the planning and the development of guidelines that facilitated this project. In the development of units for this project, she moved in with ease in incorporating Indian expertise in music, folklore, and commentary. Sister charles developed the following units for the total project:

(1) Learning of the Indian People

(2) Social Life of the Indian People

(3) Government of the Indian People

Indian Education
DIVISION OF ELEMENTARY AND SECONDARY EDUCATION
Department of Education and Cultural Affairs
Pierre, South Dakota 57501

Thomas C. Todd
State Superintendent
State of South Dakota

"INDIAN ETHNIC HERITAGE STUDIES CURRICULUM DEVELOPMENT PROJECT" - 1974-75

This unit of Indian Cultural Curriculum was initiated, encouraged, and developed under the leadership of Dr. Donald Barnhart, former State Superintendent of Schools of South Dakota.

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GOALS OF THE ETHNIC HERITAGE

CURRICULUM PROJECT

TO FOCUS ON LIFE, WAYS AND HISTORY OF THE DAKOTA/LAKOTA INDIAN PEOPLE.

TO INCLUDE THE TRANSITION PERIOD AS WELL AS THE PAST AND THE PRESENT IN THE UNITS THAT WILL BE DEVELOPED.

TO PROVIDE ACTIVITIES WHICH ARE INTENDED TO IMPROVE SELF-CONCEPT OF THE STUDENTS.

TO UTILIZE LEARN-BY-DOING ACTIVITIES.

TO PROVIDE A VARIETY OF ACTIVITIES WHICH WILL ALLOW STUDENTS TO LEARN IN DIFFERENT WAYS AND AT DIFFERENT RATES.

TO PROVIDE CONTENT AND SUGGESTED ACTIVITIES FOR THE ETHNIC HERITAGE TEACHER AT THE INTERMEDIATE LEVEL.

INTRODUCTION

This is a unit on the social life of the Indian people. This unit covers different aspects of their social life such as values, leadership, music, dancing, art, games, and fun. The Narrative dwells quite heavily on the past and tries to bring it up to the present by indicating practices still carried on today.

This unit is for students at the intermediate and junior high grade level. It contains eight lessons. Some lessons may require more than one day to complete depending on how long your class periods are. These lessons may be taught in any order.

This unit contains objectives which coincide with the activities. The activities are designed in an interdisciplinary style. Activities are made up of values clarification exercises, creative writing, arts and crafts, etc. Many of the exercises are planned in such a manner that the student can experience some of the past. The activities are suggested activities. The activities do not necessarily have to be taught in the order that they are listed.

The evaluation is built into the objectives. When the objectives are met the evaluation takes place. As a teacher, if you wish for more objective evaluation, we will leave that to your ingenuity.

ACKNOWLEDGMENTS

I wish to thank the following people who helped me in making this unit possible.

To Richard Owen who did all the art work in the student book.

To Elijah Blackthunder who read the Narrative for authenticity.

To Don Behrend who helped plan the assimilation game.

To Mrs. Philip Briles and Mrs. Noble Graverson who helped plan the creative writing activities.

To Louise Barse and Dorris LaFontaine for the Indian Lullaby.

To Danny and Dayton Seaboy for the Indian Songs.

O U T L I N E

S O C I A L L I F E O F T H E I N D I A N P E O P L E

I. THE INDIAN WAY OF GAINING IMPORTANCE AMONG THE PEOPLE

- A. Welfare of all
- B. Informal gift-giving
- C. Formal gift-giving
- D. Today's practices of gift-giving

II. THE INDIAN WAY OF ACQUIRING HONOR

- A. By proving oneself
- B. Courage promoted from childhood to adulthood
- C. Men's ways of acquiring honor
- D. Women's ways of acquiring honor
- E. Today's ways of acquiring honor

III. THE INDIAN WAY OF STRENGTHENING COURAGE

- A. By enduring physical pain
  1. Vision Quest
  2. Sun Dance
- B. By showing restrain in time of emotional stress
- C. Today's way of strengthening courage

IV. THE INDIAN WAY OF LEADERSHIP

- A. The holy man
- B. Wise sayings
- C. Black Elk
- D. Louis R. Bruce
- E. Ben Reifel

O U T L I N E (continued)

V. EXPRESSION OF LIFE IN DANCING

A. Dancing as part of life
B. Dances in Religious Ceremonies
C. Dances for women and for men
D. Traditional forms
E. Music for dances
F. Dancing today

VI. EXPRESSION OF LIFE IN SONG

A. Song as part of life
B. Kinds of songs
C. Indian flutes
D. Rhythm and drums
E. Singing today

VII. EXPRESSION OF LIFE IN ART

A. Art work had a special meaning and purpose
B. Painting
C. Quill and beadwork
D. Sculpturing
E. Today's artists
   1. Oscar Howe
   2. Paul War Cloud

VIII. EXPRESSION OF LIFE IN THE OUT-OF-DOORS

A. Purpose of games and sports
B. Chance games
   1. Stick games
   2. Dice games
   3. Guessing games
C. Skill games
   1. Lacrosse
   2. Shinny
   3. Archery
   4. Snow snake
   5. Hoop and Pole
D. Games today

LESSON ONE

INDIAN WAY OF GAINING IMPORTANCE AMONG THE PEOPLE

MATERIALS NEEDED: NARRATIVE ONE, OLD MAGAZINES
STUDENT ACTIVITY SHEET ONE
SHORT STORY BY FRANK LAPOINTE

REASONS FOR TEACHING THIS LESSON

To learn about the social life of the Indian people.
To learn how an Indian earned the respect of his people.
To gain an understanding of why it is so easy for Indian people to give things away and why the value of material things are not so important.
To examine one's own values about material things.

OBJECTIVES

Each student will explain gift-giving and list at least four occasions when it happened.

Each student will identify the priorities on his own value system concerning material things by doing a Values Clarification Exercise.

Each student will write a short story.

Each student will write a paragraph.

RESOURCE

Speaking of Indians By Ella Deloria
pp. 68-75
The Sioux By Royal B. Hassrick
pp. 36-38
The Mystic Warriors of the Plains By
Thomas E. Mails, pp. 68-70
Indian History and Culture by Bill Pike
Lesson 18
The Sun Dance People By Richard Erdoes
pp. 81-86
Values Clarification By Sidney B. Simon
Leland W. Howe and Howard Kirschenbaum
pp. 383 - 384
The Sioux Today By Frank LaPointe
pp. 52 - 56

METHOD - HOW TO ACCOMPLISH

Read the Narrative. Follow with discussion.

Do a Values Clarification Exercise.
Give students Activity Sheet One to complete. Then divide students into groups and discuss what they have written.
Move around the room to make sure that all students (especially the shy ones) have the opportunity to respond.

Read to the class the short story, "A Young Girl Learns The Old Sioux Way: Ruth" by Frank LaPointe.
Then have each student write a short story. To help them get started, have each student find a picture in a magazine that shows giving. Then have the students mount the picture, and write a story about one of the persons in the picture.
Collect the stories and read the best ones to the class or read them all and have the students choose which ones they liked the best.

LESSON ONE

Each student will answer in paragraph form one or two of the following:

A. Explain how this lesson helps you understand the Indian way of gaining importance among the people.

B. Explain how this lesson helps you understand Indian gift-giving.

C. Why do you think it is important for people to give themselves or of their possessions?

This should be evaluated by the teacher with a written comment.

STUDENT ACTIVITY SHEET ONE

Make a list of your ten most prized possessions:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

List the three that would be easiest to give away:

1. _____
2. _____
3. _____

List the three that would be the hardest to give away:

1. _____
2. _____
3. _____

Make a list of persons to whom you would give these things and give the reason why:

1. _____

   Why? _____

2. _____

   Why? _____

3. _____

   Why? _____

THE SIOUX TODAY

By Frank LaPointe

Crowell-Collier Press, New York, New York

Collier-Macmillan Ltd., London

12

THE SIOUX TODAY

BY FRANK LAPOINTE

A YOUNG GIRL LEARNS THE OLD SIOUX WAY: RUTH

In some ways Ruth was one of the luckier young Sioux girls on the reservation. Her father worked for the Bureau of Indian Affairs, while her mother taught third grade in the local public school. They owned two cars, had a color television, and ate TV dinners.

They were a modern Sioux family.

At sixteen, Ruth was a baby. Her older sister was married and her brother was attending college. Many evenings she had their four-room Sioux house all to herself. She had the choice of borrowing her mother's Ford or her father's Buick. One of her friends kidded her that everyone watched her mother and father following each other to and from work in their two cars. The local Indians would glance at the pair, poke each other, and laugh.

Yes, they were a very modern Sioux Family.

Now that Ruth and her folks were home alone, supper often consisted of TV dinners. The first one home usually shoved them into the oven. The latecomers, then watched the evening news on the color television and ate a hurried supper before going to one meeting or another. For about a month TV dinners had tasted good, and then the novelty wore off. To break the routine, Ruth began to use her mother's cookbook, which was a familiar sight when the family was a lot poorer. Her home economics course at school became more fun because she knew she would try one of the recipes for dinner.

The modern Sioux house, built only two years earlier under a government housing program, had a modern propane-fed stove and thermostat-controlled oven. Ruth's favorite challenge was to take the leftovers from the refrigerator and try to make an appetizing meal out of them.

In the evening after dinner, Ruth reported to the Public Health Service Hospital where she worked as a nurse's aid trainee under a school education project. At first the job was something just to pass the time away. After a while Ruth found that it was the only thing she did that seemed really important.

In talking at the hospital with Indian mothers about the same age as hers, she discovered they had daughters her age who were not so well off. One woman had been in the hospital for three weeks. She confided in Ruth that her own daughter, going to another school on the reservation, did not have a good formal for her prom.

"I have a brand-new prom dress I only wore one," Ruth told the woman. "Let's pretend you bought it and send it home with your husband."

The woman hesitated, not sure if she should do it. "When you get well, you can come clean house for us to pay for it," Ruth told her. The woman's cherry black eyes brightened and Ruth knew the deal was sealed. Ruth's folks always had a cleaning woman in every week, so it was a legitimate offer,

Three nights later when she reported for work, the woman in Room 202 was bursting with excitement. "My girl really had a nice time at the prom," she said. "The captain of the football team was her date and they were elected prom queen and king." Each saw the other's face in their eyes as tears welled up. A month later the woman dies of cancer. When Ruth attended the funeral, some of the woman's friends and relatives wondered what she was doing there. They thought it was good of her to come.

About a year later, when Ruth was in college, she received a letter postmarked from her hometown. The name on the envelope was not familiar at first. As she searched her memory, it all came back It was the husband of the woman who had died at the hospital. The letter was written in longhand, in a young girl's writing, asking Ruth to come to a memorial dinner in honor of the deceased woman.

Oh no! Ruth thought, that's the day of our football team's homecoming. She spent the next two days worrying over what she should do. Her boyfriend noticed the differende and asked why. "Will you still ove me if I don't go to the homecoming game with you?" she asked.

He was taken aback, but he replied, "If it's something important, its okay." She then explained the problem. The next day, after a four-hour drive in her boyfriend's "bug," she surprised her parents, who were eating TV dinners.

On Saturday afternoon Ruth drove her mother's car to the neighboring town where the memorial dinner was being held. She hardly recognized anyone in the hall; she stood there confused for a moment. A young Sioux girl about her age came up to her. "I'm Mary," she said. "My mother told me about you."

Most of the guests were sitting around the edge of the huge meeting hall, with paper sacks underneath the benches. The sacks contained bowls, cups, and silverware that each family would use that evening.

The guests of honor were invited to sit at a table where the meal was already set out. Mary took her to this table. When it was filled, a Sioux minister began to pray in Lakota, a dialect of the Sioux language. Ruth didn't understand the words, but she knew it must be grace before meals. At first she was self-conscious. As Mary talked to her about her mother, Ruth felt more at ease and enjoyed the food.

After the dinner was finished, the announcer continued in Lakota. The only thing Ruth understood were the names of people she faintly remembered from reading the tribal newspaper. Each time, the person called would walk to the center of the room, take the gift being offered, and shake hands with the others standing there. Later, when the gifts were all given out, the announcer made a lengthy speech in Lakota.

Then Ruth heard her name being called. She didn't know what to do, and she whispered to Mary, "Why are they calling my name?"

Mary said it was her turn to get a gift, a request her mother had made to the family a year and a month ago. They both walked to the center of the room where Ruth noticed for the first time a beautiful red, white, and blue star quilt covering the table upon which the gifts had lain. The announcer and his helper were folding it. He handed it to her and said in English, "You were kind to her and now she returns the favor." Mary took her to shake the hands of her father, grandparents, brothers, sisters, and in-laws. Ruth knew she had done the right thing in coming.

On the way back to the University the next afternoon with the star quilt stored in her hope chest, Ruth made a vow to give the quilt to her husband on their wedding day. She realized too the beauty of the Sioux giveaway ceremony, where people give gifts to their friends and family. She had never understood it before. Now no one would ever take that tradition away from her.

INTRODUCTION

THIS IS A STORY ABOUT THE SOCIAL LIFE OF THE INDIAN PEOPLE. THIS STORY TELLS HOW PEOPLE ENJOYED THEMSELVES IN THE PAST AND HOW THEY STILL DO TODAY.

IT TELLS ABOUT THE INDIAN WAY OF GAINING IMPORTANCE AMONG THE PEOPLE, OF ACQUIRING HONOR, AND OF STRENGTHENING COURAGE.

IT TELLS ABOUT THE INDIAN WAY OF LEADERSHIP AND THE STORY OF THE LIVES OF OUTSTANDING LEADERS.

IT ALSO TELLS HOW THE INDIAN PEOPLE EXPRESSED THEMSELVES IN ART, MUSIC, AND DANCING. ALL OF THESE WERE AN IMPORTANT PART OF THEIR LIVES.

LASTLY IT TELLS HOW THE INDIAN PEOPLE ENJOYED THEMSELVES IN FUN AND GAMES.

INDIAN WAY OF GAINING IMPORTANCE AMONG THE PEOPLE

AMONG THE DAKOTA/LAKOTA PEOPLE, THE WAY A MAN EARNED RESPECT FROM HIS PEOPLE WAS BY GIVING THINGS AWAY. THE MORE HE WAS ABLE TO GIVE, THE GREATER HIS POWER OF IMPORTANCE.

THE DAKOTA/LAKOTA PEOPLE DEVELOPED A WAY IN WHICH THE CARE OF ALL THE PEOPLE WAS ASSURED. IN THIS PLAN A MAN WAS EXPECTED TO HELP OTHERS BY GIVING HIM HORSES, FOOD, OR CLOTHING. A MAN OWNED THINGS ONLY TO GIVE THEM AWAY. FOR THE DAKOTA/LAKOTA PEOPLE, TO OWN PROPERTY FOR ITS OWN SAKE WAS DISGRACEFUL.

GIFT-GIVING WAS CARRIED OUT IN TWO WAYS, INFORMALLY AND FORMALLY. SOME OF THE INFORMAL WAYS WERE WHEN YOUNG

PEOPLE BROUGHT FOOD TO THEIR ELDERS, WHEN HUNTERS DIVIDED THEIR KILL WITH THE OLDER AND SICK PEOPLE, OR WITH ORPHANED AND THE WIDOWED. THIS TYPE OF GIFT-GIVING WAS PRACTICED AT ALL TIMES.

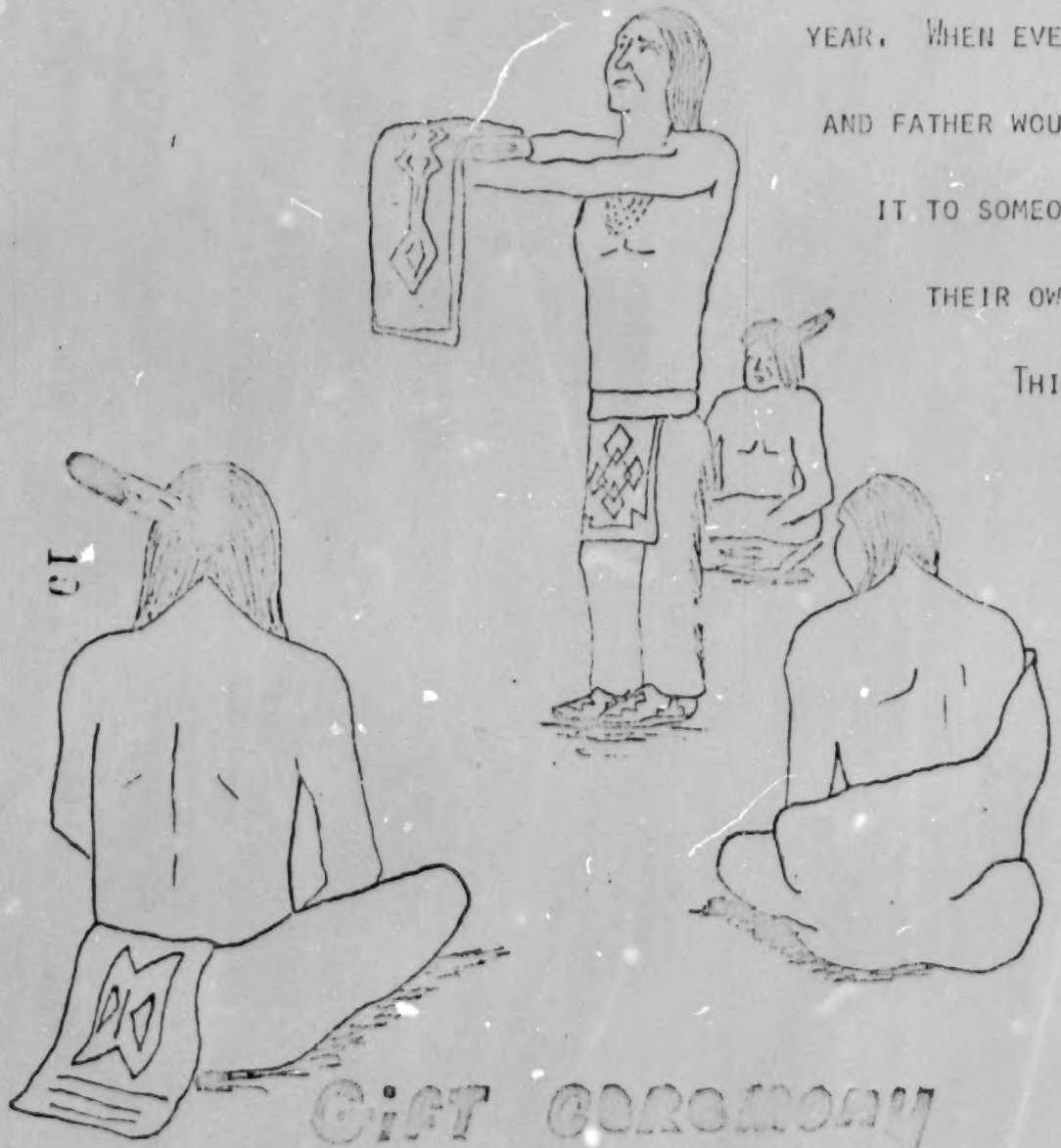
THE FORMAL WAY OF GIFT-GIVING WAS CARRIED OUT ONLY DURING CEREMONIAL OCCASIONS. IT WAS THESE TIMES THAT MADE POSSIBLE THE OPPORTUNITY OF LARGE-SCALE GIVING KNOWN AS "ITUHIAN" OR "GIVEAWAYS." THESE "GIVEAWAYS" TOOK PLACE AT THE BIRTH OF A BABY; AT THE DEATH OF A RELATIVE; AT THE HUNKA CEREMONY (WHEN PARENTS HONORED A CHILD); WHEN A GIRL REACHED WOMANHOOD. IT WAS ALSO THE CUSTOM THAT AT A DEATH, EVERYTHING BELONGING TO THE DECEASED WOULD BE GIVEN AWAY.

THE HEIGHT OF GIFT-GIVING TOOK PLACE IN "GHOST-OWNING." FOR A YEAR, PARENTS MOURNED THE DEATH OF THEIR CHILD BY ATTENDING RITES AND BY GATHERING CLOTHES, HORSES, FOOD AND OTHER THINGS. AT THE END OF THE YEAR,

DURING A CEREMONY THE PARENTS GAVE AWAY EVERYTHING THEY HAD COLLECTED THROUGHOUT THE YEAR. WHEN EVERYTHING WAS DISTRIBUTED, THE MOTHER AND FATHER WOULD TAKE DOWN THEIR TIPI AND OFFER IT TO SOMEONE. FINALLY, THEY WOULD REMOVE THEIR OWN CLOTHES AND GIVE THEM AWAY.

THIS WAS THE DAKOTA'S WAY OF DISPLAYING THE HIGHEST IDEAL OF GENEROSITY.

OF COURSE SUCH GIVING WAS REPAID WITH GENEROSITY. A SHORT TIME AFTER THE CEREMONY, FRIENDS AND RELATIVES WOULD INVITE THE MOTHER AND FATHER FOR A MEAL AND LATER



Gift Ceremony

Owen
15

THE RELATIVES WOULD GET TOGETHER AND PROVIDE CLOTHING, A TIPI AND OTHER THINGS THEY NEEDED.

PERSONAL WORTH WAS NOT MEASURED BY THE GOODS ONE OWNED BUT BY HONORING OTHERS IN GIVING THEM AWAY. SO THE DAKOTA/LAKSTA PEOPLE PUT INTO PRACTICE THE BELIEF THAT PEOPLE ARE MORE IMPORTANT THAN THINGS.

TODAY INDIAN PEOPLE STILL SHARE AND GIVE GIFTS. AT ALL MEMORIAL CEREMONIES ONE NEVER HAS TO PAY TO EAT WITH THE INDIAN PEOPLE.

SOME FAMILIES STILL GIVE AWAY MANY GIFTS AT A MEMORIAL CEREMONY. A YEAR AFTER THE DEATH OF A RELATIVE. THE CEREMONY USUALLY BEGINS WITH A MEAL AND PRAYERS AND THEN CLOSES WITH THE DISTRIBUTION OF GIFTS.

OTHER OCCASIONS FOR "GIVEAWAYS" OF TODAY ARE AT THE

GRADUATIONS OF A YOUNG MAN OR WOMAN, AT THE RETURN OF A SOLDIER FROM HIS BASIC TRAINING, OR THE CELEBRATION OF A GOLDEN WEDDING ANNIVERSARY.

ONE OLDER INDIAN LADY WHO LIVES IN SISSETON, SOUTH DAKOTA COOKS A BIG MEAL EVERY SUNDAY. SHE NEVER KNOWS WHO'S COMING TO EAT; BUT ANYONE WHO IS HUNGRY KNOWS THEY ARE WELCOME AT HER HOUSE FOR THE SUNDAY MEAL.

THERE ARE MANY SMALL AND INFORMAL WAYS THAT THE INDIAN PEOPLE GIVE AND SHARE EVERY DAY.

LESSON TWO

INDIAN WAY OF ACQUIRING HONOR

MATERIALS NEEDED: NARRATIVE TWO, 20 SMALL STICKS
TWO COUP STICKS
STUDENT ACTIVITY SHEET TWO

REASONS FOR TEACHING THIS LESSON

To learn how an Indian acquired honor by proving himself and the purpose for having honoring ceremonies today.
To examine one's own values about achievement in life by doing a Values Clarification Exercise.
To experience counting coup through an assimilation game.

OBJECTIVES

Each student will correctly list one way the Indian man acquired honor by proving himself and one way the Indian woman acquired honor by proving herself.

Each student will identify his own achievements through a Values Clarification Exercise.

Students will count coup by assimilating a battle.

Each student will compose five questions about this lesson.

RESOURCE

The Sioux By Royal B. Hassrick
pp. 32-34, pp. 42-43
The Indian's Book by Natalie Curtis
p. 31
Mystic Warrior of the Plains By Thomas E. Mails, pp. 37-55, p. 490
The Sun Dance People By Richard Erdoes
pp. 47-55
The Sioux Today By Frank LaPointe
pp. 99-104
Values Clarification By Sidney B. Simon, Leland W. Howe and Howard Kirschenbaum
pp. 278-280

METHOD - HOW TO ACCOMPLISH

Read the Narrative. Follow the discussion.

Do a Values Clarification Exercise so that students can identify their own achievements:
Give students Activity Sheet Two.
Directions are on the sheet.
Students may use words to answer No. 6.
Emphasize that art work doesn't count. The drawings can be simple, incomplete, and even unintelligible to others as long as the student knows what they express. After students are finished with the Activity Sheet divide them into small groups. Then let the students share by explaining the meanings of their drawings. Display the coat of arms by posting them and then have a gallery walk so that all may view them.

Divide the class into two groups to assimilate a battle. The goal is to challenge each other's knowledge of this lesson. The challenge would begin when a member of one group would ask a question about the lesson to a member of the

other group. If the person challenged can answer correctly he gets to count coup (that is touch the enemy with the coup stick). He also receives a small stick. If the person challenged cannot answer correctly he gets to count a coup and receives a small stick. Then his side can continue to ask questions until he has counted coup four times.

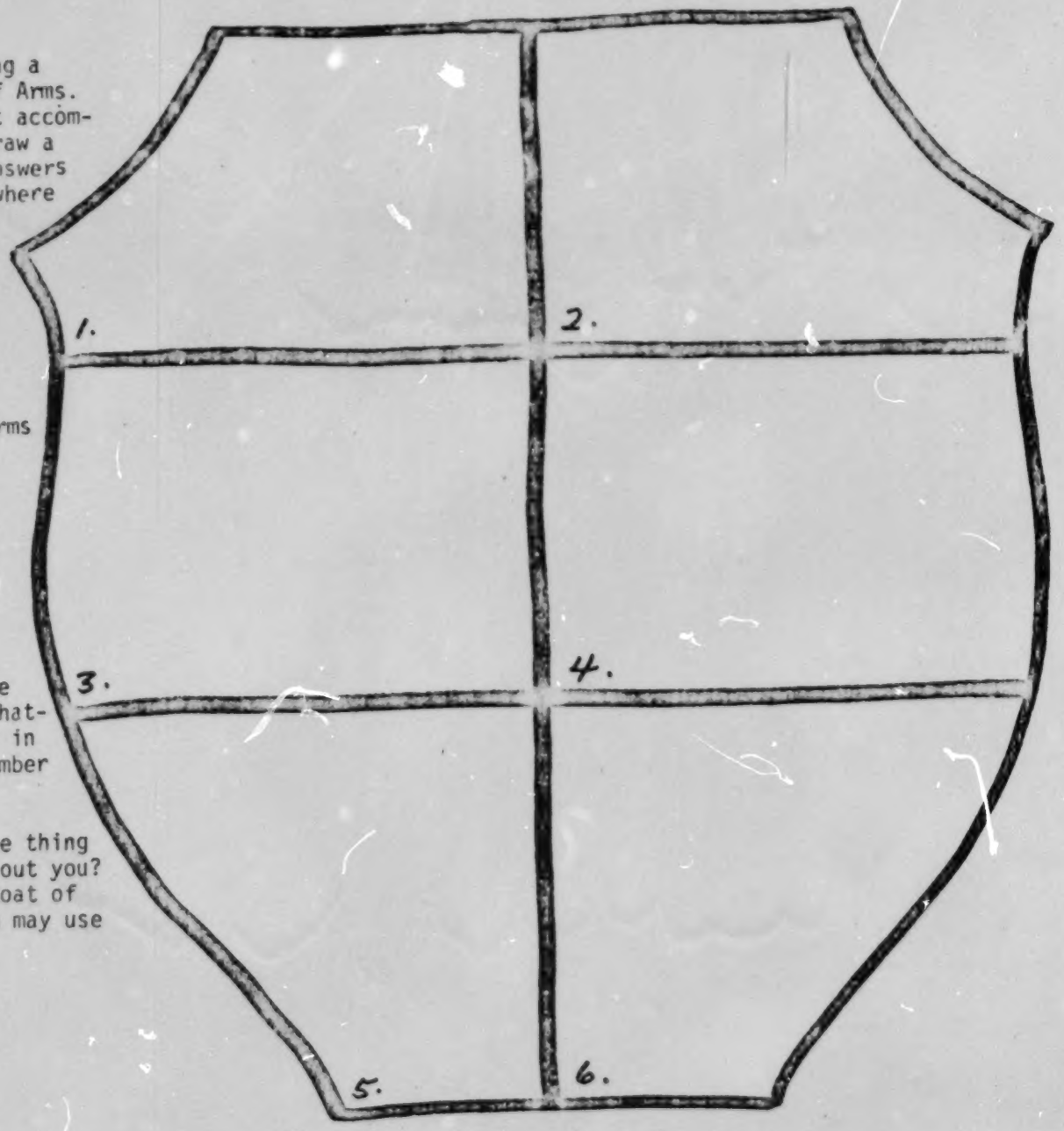
Have each student make up five questions about this lesson. Then they will exchange their questions with one of their classmates and answer each other's questions. Students will return the questions to be corrected and graded by the one who made up the questions.

* When making up the questions, students should be able to answer his own questions.

STUDENT ACTIVITY SHEET TWO

Answer the following questions by drawing a picture, design or symbol in the Coat of Arms.

1. What do you think is your greatest accomplishment so far in your life? Draw a picture, design, or symbol that answers the question in the Coat of Arms where it says Number 1.
2. What do you see as your family's greatest accomplishment? Draw your answer in the Coat of Arms where it says Number 2.
3. What is the one thing that other people can do to make you happy? Draw your answer in the Coat of Arms where it says Number 3.
4. What do you think is your own greatest personal failure in your life so far? Draw your answer in the Coat of Arms where it says Number 4.
5. What would you do if you had one year to live and you knew for sure that you would be successful in whatever you tried. Draw your answer in the Coat of Arms where it says Number 5.
6. If you died today, what is the one thing you would want everyone to say about you? Draw or write the answer in the Coat of Arms where it says Number 6. You may use words for this answer.



24

INDIAN WAY OF ACQUIRING HONOR

TO BE CONSIDERED FULL OF COURAGE AND BRAVERY WAS A GREAT HONOR. TO ATTAIN THIS HONOR, ONE HAD TO PROVE HIMSELF. A MAN MIGHT SHOW HIS COURAGE BY FIGHTING A GRIZZLY BEAR; WHILE A WOMAN MIGHT DISPLAY COURAGE BY KILLING THE ENEMY, OR PROTECTING HER FAMILY AGAINST ANY HARM. COURAGE AMONG WOMEN DESERVED JUST AS MUCH RECOGNITION AS IT DID AMONG MEN.

COURAGE WAS IMPRESSED ON THE MINDS OF CHILDREN EVEN WHEN THEY WERE VERY SMALL. THE OLD PEOPLE TOLD STORIES ABOUT BRAVERY. A COURAGEOUS ACT OF A CHILD WAS APPLAUDED BY THE OLDER BROTHERS AND SISTERS. COURAGE WAS NEVER SEEN, BUT IT WAS A WAY OF BEING AND ACTING.

TO BE RECOGNIZED AS BRAVE, MEN DISPLAYED ACTS OF VALOR IN A SYSTEM OF WAR HONORS. IF A MAN TOUCHED HIS ENEMY WITH A COUP STICK HE IS SAID TO HAVE "COUNTED COUP." COUP IS A FRENCH WORD WHICH MEANS "BLOW."

A COUP STICK WAS A LONG, SLENDER BRANCH SOMETIMES POINTED. IT USUALLY HAD ONE OR TWO EAGLE FEATHERS ATTACHED TO IT. THE LARGER THE NUMBER OF COUPS A MAN COUNTED THE GREATER WAS HIS FAME. SOMETIMES FOUR COUPS WAS ENOUGH TO MAKE A MAN A LEADER.

A MAN WAS EXPECTED TO MAKE PUBLIC HIS COUPS. USUALLY COUPS WERE WITNESSED OR HE HAD TO SWEAR PUBLICLY TO HIS ACCOMPLISHMENTS. THERE WERE OCCASIONS IN WHICH ALL MEN HAD THE OPPORTUNITY TO TELL THE NUMBER OF THEIR COUPS. A COMMON PRACTICE AMONG THE DAKOTA/LAKOTA PEOPLE WAS FOR A WARRIOR TO SIT BEFORE THE HOLY MAN AND RECOUNT HIS COUPS WITH SMALL STICKS. THEN THE HOLY MAN PAINTED DESIGNS ON THE STICKS, PRAYED OVER THEM AND SANG WAR SONGS TO AFFIX THEIR POWER FOREVER.

12

THERE WERE ALSO SOCIETIES TO WHICH MEN BELONGED ACCORDING TO THEIR AGE OR ACHIEVEMENTS. THESE SOCIETIES WERE RELIGIOUS, MILITARY, OR SOCIAL. THE MILITARY SOCIETIES ARE THE OLDEST. THEY ARE KNOWN AS WARRIOR SOCIETIES. THE PURPOSE OF THESE WARRIOR SOCIETIES WAS TO KEEP ORDER IN THE CAMP, TO ORGANIZE HUNTS, TO FOSTER A MILITARY SPIRIT AMONG THEMSELVES AND TO PROVIDE AN OPPORTUNITY TO TAKE PART IN SECRET CEREMONIES AND ACTIVITIES.

IN SOME TRIBES THE HIGHEST SOCIETY WAS COMPOSED OF CHIEFS. IT WAS CALLED THE CHIEF'S SOCIETY. THE FOX MEN WAS A SOCIETY OF THE YOUNG. THE DOG SOLDIERS WAS A SOCIETY OF OLDER WARRIORS OF HIGH STANDING. THE DOG SOLDIERS WORE LONG RED STRIPS OF CLOTH ACROSS THEIR BREASTS. DURING A BATTLE IF THEY GOT OFF THEIR HORSE AND PINNED THEIR SASHES TO THE GROUND WITH A STICK THAT MEANT, "ON THIS SPOT I WILL FIGHT UNTIL I AM KILLED OR UNTIL A FRIEND RESCUES ME BY PULLING THE PIN OUT."

EACH SOCIETY HAD ITS OWN SONGS, CEREMONIES, AND SOME SORT OF BADGE OR STAFF TO IDENTIFY IT. MANY SOCIETIES HAD WOMEN'S AUXILIARIES. SOMETIMES THESE WOMEN HAD TO COOK AND PICK BERRIES. BUT THEY COULD NEVER PARTICIPATE IN THE SECRET RITUALS.

JUST AS MEN KEPT WAR RECORDS SO THE WOMEN KEPT COUNT OF THEIR ACCOMPLISHMENTS. SOMETIMES CONTESTS WERE HELD AT WHICH WOMEN SHOWED THEIR WORK. ONE SUCH

CONTEST WAS THE QUILLING CONTEST. WHEN SUCH A CONTEST WAS ANNOUNCED, ALL THE WOMEN WHO HAD QUILLWORK CAME TO THE CENTER OF THE CAMP. EACH WOMAN TOOK HER PLACE AROUND THE EDGE OF THE LODGE AND PLACED HER GOODS BEFORE HER. THEN THE RATTLING BLANKET WOMAN WENT TO EACH WOMAN AND GAVE HER A STICK FOR EVERY PIECE OF WORK SHE HAD EVER DONE. THE FOUR WOMEN WITH THE MOST STICKS WERE HONORED. THEY WERE SERVED FIRST WHEN IT WAS TIME TO EAT. THE RECORD OF THIS EVENT WAS MARKED ON DEW CLOTH OR TIPI LINING IN THE RED COUNCIL LODGE.

TODAY THE DAKOTA/LAKOTA PEOPLE STILL HAVE HONORING CEREMONIES. THOSE WHO ARE HONORED HAVE TO PROVE THEMSELVES WORTHY OF SUCH AN HONOR. SOME OF THESE HONORS ARE SELECTION OF A RESERVATION PRINCESS, SELECTION OF RESERVATION MOTHER FOR THE YEAR, AND SPECIAL RECOGNITION OF SERVICEMEN.

LESSON THREE

INDIAN WAY OF STRENGTHENING COURAGE

MATERIALS NEEDED:

NARRATIVE THREE
STUDENT ACTIVITY SHEET THREE
STUDENT ACTIVITY SHEET FOUR

REASONS FOR TEACHING THIS LESSON

To learn how an Indian became courageous and to help non-Indians understand why Indian people are reserved, and sometimes misunderstood as stoic. To understand the meaning of ceremonies such as the Vision Quest and the Sun Dance. To examine one's own values about courage.

OBJECTIVES

Each student will correctly list two ways the Indian people strenghtened their courage and describe one ceremony in which fortitude was expected.

Each student will identify alternatives to a problem and decide whether he is willing to take the risks to solve the problem through a Values Clarification Exercise.
Each student will write a poem.
Each student will write definitions and formulate sentences.

RESOURCES

The Sioux By Royal Hassrick
pp. 34-36
Indian History and Culture By William Pike, Lesson 15 and 23
Black Elk Speaks By John G. Neihardt
pp. 17-39
The Sun Dance People By Richard Erdoes
pp. 105-110, pp. 61-65
The Sacred Pipe By Joseph Epes Brown
pp. 44-100
Values Clarification By Sidney B. Simon
Leland W. Howe, Howard Kirschenbaum
pp. 193-197
Artifacts Kit - Request from:
Josie White Eagle, Indian Education
804 N. Euclid, Pierre, S. D. 57501
Kit contains: 1. Peace Pipe, 2. Sweet Grass,
3. Tobacco Ties, 4. Flute, 5. Sage,
6. Wreaths of Sage, 7. Eagle Bone Whistle

METHOD - HOW TO ACCOMPLISH

Read the Narrative. Follow with discussion.

Do a Values Clarification Exercise in which students search for alternatives to a problem and decide how willing they are to risk trying the alternative.
The willingness to take risks needs courage.
The teacher explains to the class that many times people's lives consist of a collection of habits.
This may lead into a discussion of life styles and why it is important to consider other ways to live.
Then the teacher will give the students the following list of problems:

1. Things to do to improve race relations in our school.
2. Things to do on a weekend in this town.
3. Ways to make a contribution to our school or community.
4. Ways of gaining more control over our own lives.

5. Exciting things to do with our leisure time.
6. Ways to work for peace.
7. Ways to give the teacher some negative feedback.

Have the students choose which of the seven problems they would like to use. Give the students 3 to 5 minutes to write on a piece of paper as many ways they can think of to solve the problem. Then divide students into groups of 3 or 4. Give each student Activity Sheet Three. As a team they should develop a list of ways to solve the problem and write them on their activity sheets. Give the students about 10 minutes for this process. They should rank their solutions with the best as No. 1, etc. Then have each group report their results to the whole class.

Have students write definitions for the following: Sun Dance, Vision Quest, Courage, Wakan-Tanka, Emotion.
Then they will make 5 sentences using each word in a sentence. This should be evaluated by the teacher with a written comment.

Have students write poetry. (See Student Activity Sheet Four.)

STUDENT ACTIVITY SHEET THREE

Write the list of Alternatives suggested by your group.
Then indicate in one of three columns by marking it with an x what you would choose to do with the alternative.

ALTERNATIVE	I'll try it	I'll consider it	I won't try it
1.			
2.			
3.			
4.			
5.			
6.			
7.			

Think of a person who means a lot to you. Or you can think of a courageous person. This person may be alive or dead.
Imitate the following poem by changing the title to the person you have chosen.
Then change words in the poem that tell about his life or her life. In that way you are making up your own poem.

Illinois Farmer

Removed due to copyright laws

By Carl Sandburg Early Moon
Harcourt, Brace & World, Inc.
New York, 1958

INDIAN WAY OF STRENGTHENING COURAGE

A WAY TO STRENGTHEN COURAGE OR BRAVERY WAS TO PRACTICE FORTITUDE. FORTITUDE WAS ACCOMPLISHED MAINLY BY ENDURING PHYSICAL PAIN AND BY SHOWING RESTRAIN IN TIME OF EMOTIONAL STRESS.

ONE WAY MEN ENDURED PHYSICAL PAIN WAS BY SUFFERING WOUNDS SHOWING THAT IT HURT. THEY USUALLY DID THIS ON WAR MISSIONS OR HUNTING TRIPS. ANOTHER WAY WAS TO GO FOR A LONG TIME WITHOUT FOOD OR SHELTER.

SOMETIMES FORTITUDE WAS SHOWN IN A SWEAT LODGE BY COMPETING WITH THE OTHER BATHERS TO SEE HOW LONG ONE COULD STAND THE HEAT. THEN, NO MATTER WHAT KIND OF WEATHER IT WAS, ALL THE BATHERS WERE EXPECTED TO JUMP

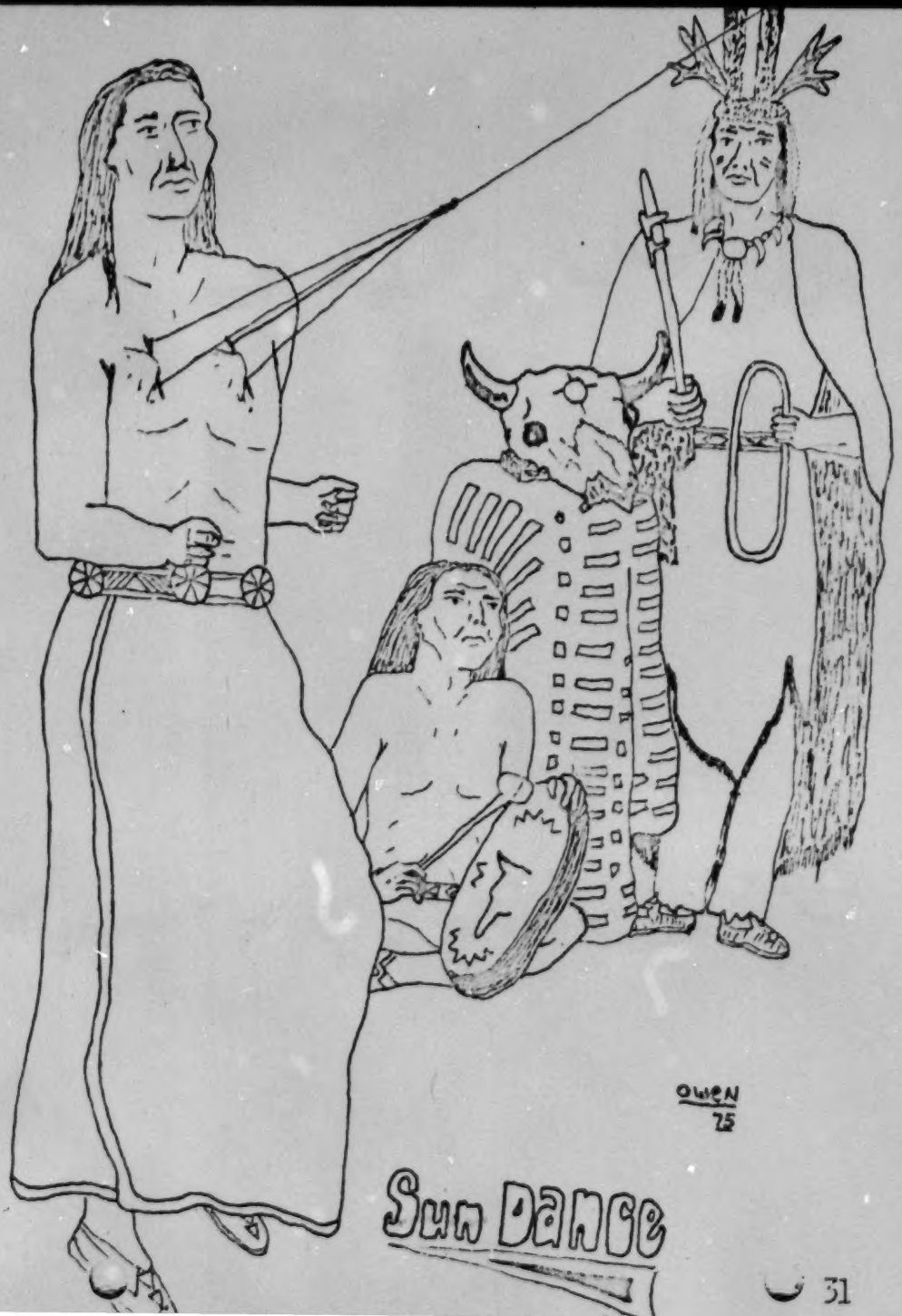
INTO THE RIVER AFTER THE SWEAT BATH.

FORTITUDE WAS ALSO EXPECTED IN CERTAIN RITUALS AND CEREMONIES.

THE VISION QUEST WAS ONE OF THE CEREMONIES THAT DEMANDED ENDURANCE FOR FASTING AND PRAYING. THE PURPOSE FOR THE VISION QUEST WAS TO SEEK A GUARDIAN SPIRIT, TO LEARN THE WILL OF WAKAN-TANKA (THE GREAT SPIRIT), AND TO FIND ONE'S PLACE IN LIFE. A PERSON MAKING A VISION QUEST CARRIES THE PIPE TO THE HOLY MAN. IF THE HOLY MAN ACCEPTS IT, THAT MEANS THE HOLY MAN WILL HELP THAT PERSON IN HIS VISION SEEKING. NEXT HE TAKES PART IN THE SWEAT BATH CEREMONY. AFTER THE SWEAT BATH, THE PERSON SEEKING HIS VISION IS TAKEN TO THE BOTTOM OF A HIGH HILL BY THE HOLY MAN. THE HOLY MAN HOLDS THE PIPE IN FRONT OF HIM AND PRAYS WHILE HIS HELPERS ARE ON TOP OF THE HILL PREPARING THE PLACE FOR THE VISION QUEST. ON TOP OF THE HILL THEY SCOOP OUT A HOLE, PLACE A POLE IN THE CENTER. ON THIS POLE THEY TIE OFFERINGS OF CLOTH AND TOBACCO. THEN THEY DIG THE HOLE BIG ENOUGH FOR A MAN TO SIT IN AND LINE IT WITH SAGE. FINALLY, THEY PUT UP FOUR

CHERRY WOOD STICKS, ONE AT EACH OF THE DIRECTIONS -- NORTH, EAST, SOUTH AND WEST. OFFERINGS OF TOBACCO ARE TIED TO THESE STICKS, TOO. NOW THE PERSON SEEKING A VISION REMOVES ALL HIS CLOTHES EXCEPT HIS NIGHT ROBE, OR A BLANKET. HE GOES UP THE HILL CARRYING THE PIPE. HE PRAYS AT THE CENTER POLE AND AT ALL FOUR POLES. THIS TAKES HIM ABOUT AN HOUR BECAUSE HE DOES IT VERY SLOWLY AND WITH MUCH FEELING. HE DOES NOT EAT OR DRINK AND IF HE GETS TIRED HE LIES DOWN IN THE HOLE PREPARED FOR HIM. EVERY FEW HOURS HE MAKES ONE OF THE PRAYER ROUNDS AT EACH STICK AND AT THE CENTER POLE. IT USUALLY TAKES FOUR DAYS BEFORE HE RECEIVES HIS VISION. WHEN HE FINISHED HIS VISION QUEST HE CAME DOWN FROM THE HILL AND WENT INTO THE SWEAT BATH; HE WOULD TELL THE HOLY MAN ABOUT HIS DREAMS AND VISIONS. THE HOLY MAN WOULD EXPLAIN THE MEANING OF HIS VISION AND HOW HE COULD USE IT TO HELP THE PEOPLE.

THE SUN DANCE WAS A CEREMONY THAT DEMANDED ENDURANCE FOR SUFFERING PAIN AND FASTING. PREPARATIONS FOR THE SUN DANCE BEGAN WITH THE SEARCH OF A COTTONWOOD TREE TO BE USED AS



A SACRED DANCE POLE. THE TREE WAS ERECTED IN THE CENTER AND DECORATED WITH STREAMERS OF COLORED CLOTH OFFERING AND BUNDLES OF TOBACCO. THE SUN DANCE CIRCLE WAS MADE UP OF A RING OF POLES COVERED WITH LEAVES AND BRANCHES. THESE POLES SURROUNDED THE COTTONWOOD TREE. THE DANCE GROUND WAS PURIFIED WITH THE BURNING OF SWEET GRASS. A BUFFALO SKULL ALTAR WAS SET UP. NOW THE DANCE WAS READY TO BEGIN.

THE PROCESSION WAS LED BY A BEAUTIFUL YOUNG GIRL CARRYING

THE PEACE PIPE. THE DANCERS WORE WREATHS OF SAGE AROUND THEIR HEAD AND MEDICINE BUNDLES AROUND THEIR NECK. THE DRUMS BEGAN TO BEAT. AFTER DANCING AND PRAYING FOR A LONG WHILE, THE DANCERS WENT TO THE ALTAR AND LAID DOWN THE PIECE OF WOOD THEY HAD BETWEEN THEIR TEETH. THEN THE MEDICINE MAN BIT THE FLESH ABOVE THEIR HEARTS UNTIL IT WAS NUMB. HE PIERCED THE SKIN WITH A KNIFE AND INSERTED AN EAGLE CLAW OR SAGEBRUSH STEM AND TIED A RAWHIDE THONG TO IT. THE OTHER END WAS FASTENED TO THE SACRED POLE. EACH DANCER HAD AN EAGLE -BONE WHISTLE IN HIS MOUTH WHICH HE BLEW DURING THE DANCE. THE MEN DANCED FORWARD TO THE CENTER POLE AND BACK UNTIL THE SKIN STRETCHED AND FINALLY BROKE. THE DANCE LASTED FOR FOUR DAYS BUT THE PIERCING WAS DONE ONLY ON THE LAST DAY. AT THE END OF THE SUN DANCE, SPECTATORS THANKED AND SHOOK HANDS WITH THE DANCERS. ONCE MORE A PRAYER FOR PEACE AND UNDERSTANDING WAS SAID.

THE DAKOTA/LAKOTA PEOPLE ALSO DISPLAYED FORTITUDE BY SHOWING RESTRAIN IN TIME OF EMOTIONAL STRESS, ESPECIALLY IN THEIR DAY-TO-

DAY BEHAVIOR. OLD FRIENDS WHO HADN'T SEEN EACH OTHER FOR YEARS WOULD GREET ONLY BY PLACING THEIR ARMS OVER ONE ANOTHER'S SHOULDERS. THERE WAS NO HUGGING OR KISSING. LOVERS WERE NEVER SEEN HOLDING HANDS IN PUBLIC. IN GATHERINGS WHERE SPEECHES WERE GIVEN, THE AUDIENCE NEVER CHEERED, OR EVEN APPLAUDED. APPROVAL OF THE SPEECH WAS SHOWN BY NODDING OF THE HEAD OR BY SAYING "HOW." DISAPPROVAL WAS EXPRESSED BY WHISPERINGS.

IN GROUP ACTIVITIES THE WOMEN SAT AT THE LEFT SIDE OF THE TIPI AND MEN AT THE RIGHT. NEITHER THE WOMEN NOR THE MEN LOOKED DIRECTLY AT EACH OTHER. NO ONE LOOKED DIRECTLY AT THE SPEAKER. EVERYONE SAT WITH BOWED HEADS AND LOWERED EYES. EVEN CHILDREN WERE EXPECTED TO SIT QUIETLY IN RESPECT FOR THEIR ELDERS. THIS DOES NOT MEAN THAT THE DAKOTA/LAKOTA PEOPLE NEVER EXPRESSED THEIR EMOTIONS. AT TIMES OF FUNERALS AND WAKES THERE WAS MOURNING AND WAILING. ALSO IN GATHERINGS OF TELLING STORIES AND JOKES THERE WAS MUCH LAUGHTER.

TODAY FORTITUDE IS STILL PRIZED AMONG THE DAKOTA/LAKOTA PEOPLE BECAUSE THE SUN DANCE AND THE VISION QUEST ARE STILL PRACTICED ON SOME RESERVATIONS.

MODESTY AND RESERVE ARE STILL VERY MUCH A PART OF THE LIVES OF THE PEOPLE TODAY.

LESSON FOUR

INDIAN WAY OF LEADERSHIP

MATERIALS NEEDED:
- NARRATIVE FOUR
- STUDENT ACTIVITY SHEET FIVE
- STUDENT ACTIVITY SHEET SIX

REASONS FOR TEACHING THIS LESSON

To learn the Indian way of leadership, and the respect for the only man in order to better understand the social life of the Indian people.
To learn about the lives of outstanding Indian leaders such as Black Elk, Louis Bruce and Ben Reifel.
To become clearer about one's own goals and purposes in life.

OBJECTIVES

Each student will explain Indian leadership and tell about the life of one outstanding Indian leader.

Each student will identify the other people's achievements and characteristics through a Values Clarification Exercise.

Each student will write his autobiography.

Each student will write a reaction paper.

RESOURCES

The Sioux By Royal B. Hassrick
pp. 38-39
Indian History and Culture By William Pike
Lesson 19
The Mystic Warriors of the Plains By
Thomas Mails, pp. 68-76
The Sacred Pipe By Joseph Epes Brown
pp. xiii - xviii
Indians at Work and Play By Louis J. Jones
pp. 132-133
South Dakota Legislative Manual, 1961
Values Clarification By Sidney Simon,
Leland Howe, and Howard Kirschenbaum
pp. 219-220

METHOD - HOW TO ACCOMPLISH

Read the Narrative. Follow with discussion.

Do a Values Clarification Exercise. The Purpose of this exercise is to help the student become clearer about his own goals and purposes in life. See Student Activity Sheet Five.
After students have completed these sheets, divide them into small groups of three to five in each group. Let students choose and form their own group because a certain degree of trust is needed for this strategy to work well. Then have the students take turns sharing their lists with the group.
Explain to students not to ridicule someone's character choice because that would be the same as ridiculing the person himself. Students may pass whenever they wish. After the discussion in the small group, the teacher might ask questions like:
Were your persons male or female?
Can you think of anyone whose list of characters you would be on?
Would your list have been different three years ago?

Would your best friend be able to guess the names on your list?

Have students write an autobiography. See Activity Sheet Six.

Have students write a reaction paper on this lesson. The reaction paper should include the importance of learning this lesson. Could include the activity they liked best and why?
Whether it aroused their curiosity to do further reading or research on this lesson? This should be evaluated by the teacher with a written comment.

LESSON FOUR

Would your best friend be able to guess the names on your list?

Have students write an autobiography. See Activity Sheet Six.

Have students write a reaction paper on this lesson. The reaction paper should include the importance of learning this lesson. Could include the activity they liked best and why?
Whether it aroused their curiosity to do further reading or research on this lesson? This should be evaluated by the teacher with a written comment.

42

STUDENT ACTIVITY SHEET FIVE

CHARACTERS

Write the names of three characters below:

1. Write the name of a person you would like to be. (The person can be chosen from real life, fiction, news, movies, literature, cartoons or history.)

_____

Why would you like to be this person?

_____

_____

2. Write the name of a person you would least like to be.

_____

Why wouldn't you like to be this person?

_____

_____

3. Write the name of the person who is most like you.

_____

Why is this person most like you?

_____

_____

STUDENT ACTIVITY SHEET SIX

AUTOBIOGRAPHY

An autobiography tells about your own life. Write your autobiography by answering the questions below. Write it in paragraph form, the questions are there to help you get started.

1. Where and when were you born?
2. Who are your parents, brothers, and sisters?
3. Where are the places you have lived and gone to school?
4. What are some things you really believe in?
5. Who is your best friend? What do your friends have in common?
6. If you could change your school, what five things would you change?
7. What are the things you like to do best when you have free time?

THE INDIAN WAY OF LEADERSHIP

ONE HAD TO HAVE GOOD QUALITIES TO BE A LEADER. LEADERSHIP WAS USUALLY HANDED DOWN FROM A CHIEF TO HIS SON. THE CHIEF DECIDED WHICH SON DESERVED TO BE A LEADER BY THE WAY THE SONS PROVED THEMSELVES.

THE WORD "WICASA" OR "MAN" MEANT THE SAME THING AS WISDOM AND LEADERSHIP. THE WISE MAN WAS MORE THAN JUST AN INTELLIGENT MAN. HE WAS A MAN WHO WAS ABLE TO ADVISE OTHERS, TO SETTLE QUARRELS, TO ENCOURAGE ALL THAT WENT OUT TO WAR. HE WAS A MAN WHO GOT ALONG WELL WITH ALL THE PEOPLE AND INSPIRED OTHERS. THERE WERE ONLY A FEW MEN WHO HAD THIS WISDOM AND WERE ABLE TO LEAD THE PEOPLE.

INDIAN WISDOM WAS PASSED FROM GENERATION TO GENERATION.

THE FOLLOWING ARE SOME OF THE WISE TEACHINGS OF SEVERAL TRIBES :

FOR EACH MAN TO HAVE PEACE, HE MUST REALIZE HIS ONENESS WITH THE GREAT SPIRIT WHO WATCHES OVER ALL LIFE. WHEN THIS TRUE PEACE IS KNOWN, ONLY THEN CAN THERE BE PEACE BETWEEN NATIONS.

THE OLD MEN TELL US THAT CHANGE COMES TO ANY CREATED THING, AND WHEN IT COMES TO US, WE MUST ACCEPT IT AND GO ALONG WITH CHANGE.

BECAUSE THE PEOPLE WERE WISE, THEY NEVER NEGLECTED THE YOUNG. THEY TAUGHT THE YOUNG BY RELATING THE GOOD DEEDS OF THE HONORABLE MEN OF THE TRIBE.

46

A MAN WHO IS HARDWORKING WILL HAVE THINGS OF HIS OWN AND WILL NOT HAVE TO BORROW FROM OTHERS. HE WILL BE A HAPPY MAN.

A YOUNG PERSON WHO DOESN'T FORGET THE ELDERLY WILL HAVE THINGS IN LIFE GO RIGHT FOR HIM.

A WOMAN WHO IS NOT WASTEFUL WILL HAVE A GOOD TIPI. SHE WILL HAVE THE BEST TOOLS AND CLOTHING.

Smoking Pipe

Owen
75

ONE OF THE OUTSTANDING WISE MEN OF THE INDIAN PEOPLE WAS BLACK ELK. HE WAS BORN IN 1862. WHEN HE WAS YOUNG HE WAS TAUGHT BY GREAT MEN SUCH AS WHIRLWIND CHASER, BLACK ROAD, AND ELK HEAD WHO WAS THE KEEPER OF THE SACRED PIPE. IT WAS FROM ELK HEAD THAT HE LEARNED THE HISTORY AND DEEP MEANINGS OF HIS PEOPLE'S CULTURE.

ELK HEAD TOLD HIM THAT THE ACCOUNT OF THE SACRED PIPE MUST BE HANDED DOWN SO THAT THEIR PEOPLE WILL LIVE AS LONG AS AS THE PIPE IS USED. AS SOON AS IT IS FORGOTTEN THEIR PEOPLE WILL DIE. THROUGH PRAYER AND FASTING, BLACK ELK LATER ON BECAME ONE OF THE WISE MEN. BLACK ELK ALSO FOUGHT

AT THE BATTLE OF THE LITTLE BIGHORN AND AT WOUNDED KNEE. HE WAS A COUSIN TO THE FAMOUS CHIEF AND HOLY MAN, CRAZY HORSE. HE WAS A MEMBER OF THE OGLALA TRIBE. HE LIVED IN WANDERSON, SOUTH DAKOTA ON THE PINE RIDGE RESERVATION. HE DIED IN AUGUST, 1950. HE WAS A HOLY MAN. HE WAS KIND. HE WAS WISE. HE WAS A MAN WITH A MISSION. HE FELT HE HAD THE RESPONSIBILITY TO BRING BACK AND PRESERVE THE RITES OF THE SACRED PIPE, PURIFICATION (INIPE), CRYING FOR A VISION (HANBLECHEYAPI), THE SUNDANCE (WIWANYAG WACHIPI), THE MAKING OF RELATIVES (HUNKAPI), PREPARING A GIRL FOR WOMANHOOD (ISHNA TA AWI CHA LOWAN) AND THE THROWING OF THE BALL (TAPA WANKA YAP).

TODAY THERE ARE OUTSTANDING INDIAN LEADERS. THESE MEN ARE SOMEWHAT LIKE THE HOLY MAN BECAUSE THEY ARE RESPECTED BY THE OTHER PEOPLE. ONE SUCH A MAN IS LOUIS R. BRUCE. HE WAS APPOINTED THE COMMISSIONER OF INDIAN AFFAIRS IN 1969 BY PRESIDENT NIXON. HE WAS BORN ON THE ONONDAGA RESERVATION NEAR SYRACUSE, NEW YORK. HIS FATHER WAS A

MOHAWK AND HIS MOTHER AN OGALALA SIOUX. WHILE ATTENDING SYRACUSE UNIVERSITY, HE WON HONORS IN SCHOLARSHIP. HE LIKED JOBS THAT HAD TO DO WITH PUBLIC SERVICE. HE WAS INTERESTED IN DAIRY FARMING AND OWNS HIS OWN FARM. HE SERVED ON THE BOARD OF DIRECTORS OF THE DAIRYMEN'S LEAGUE COOPERATIVE. HE WAS THE NATIONAL CHAIRMAN OF BOY SCOUTS OF AMERICA. HE WAS A MEMBER OF AMERICA'S NATIONAL COUNCIL OF CHURCHES. HE SERVED AS DIRECTOR OF THE NATIONAL CONGRESS OF AMERICAN INDIANS. WHILE HE WAS THE COMMISSIONER OF INDIAN AFFAIRS HE HELPED INDIAN PEOPLE FIND SUITABLE JOBS, BETTER FINANCIAL AID, INTRODUCED TRAINING PROGRAMS FOR INDIAN PEOPLE TO MANAGE THEIR OWN AFFAIRS.

BEN REIFEL IS ANOTHER MAN WHO IS RESPECTED BY HIS PEOPLE. BEN REIFEL WAS BORN IN A LOG CABIN AT PARMELEE, SOUTH DAKOTA ON SEPTEMBER 19, 1906. HIS MOTHER WAS A SIOUX INDIAN AND HIS FATHER WAS GERMAN-AMERICAN. HE GRADUATED

FROM SOUTH DAKOTA STATE COLLEGE AT BROOKINGS, SOUTH DAKOTA IN 1932. HE FURTHERED HIS EDUCATION UNTIL HE RECEIVED HIS DOCTOR'S DEGREE IN PUBLIC ADMINISTRATION IN 1952.

HE MARRIED ALICE JOHNSON OF ERWIN, SOUTH DAKOTA. HE HAS ONE DAUGHTER.

HE SERVED IN THE ARMY FROM 1942 TO 1946. IN 1960, HE RECEIVED THE INDIAN LEADERSHIP AWARD. HE WAS ELECTED TO CONGRESS IN 1960.

LESSON FIVE

EXPRESSION OF LIFE IN DANCING

MATERIALS NEEDED:

NARRATIVE FIVE
TAPE WITH INDIAN DANCES
STUDENT ACTIVITY SHEET SEVEN

REASONS FOR TEACHING THIS LESSON

To learn the beauty of expression in dancing and how it was incorporated as a vital part of the lives of the Indian people.
To experience the fun and beauty of Indian dancing.

OBJECTIVES

Each student will name and explain three kinds of Indian Dancing.

Each student will learn how to dance one Indian Dance.

Each student will make a comparative study of modern dance and Indian Dance.

RESOURCES

The Mystic Warriors of the Plains By Thomas E. Mails, pp. 56-61
The Sioux By Royal B. Hassrick pp. 140-146
History of the Sisseton Wahpeton Sioux Tribe, pp. 100-102
Here Is Your Hobby: Indian Dancing and Costumes By William K. Powers

RECORDS :

Folk Music of the U.S., Songs of the Sioux
By Frances Densmore

Folk Music of the U.S., Sioux
By Willard Rhodes

METHOD - HOW TO ACCOMPLISH

Read the Narrative. Follow with Discussion.

Danny Seaboy and his brothers do the Dances recorded on the tape. Danny Seaboy was born July 24, 1946. He attended school at Sisseton and Bishop Hare School at Mission, South Dakota. He completed nigh school at Sisseton Public High School. He attend Business School in San Franisco. The Seaboy brothers travel all Pow-Wows in South Dakota, North Dakota, Minnesota, Nebraska, California, Montana, Wyoming. Colorado, Wisconsin, Illinois, Michigan, Ohio, Iowa, New Mexico, Oklahoma and Canada.

Invite someone in your community to come to your classroom to explain and demonstrate the different types of Indian Dances. Then ask that person to teach one or more Indian Dances to the students.

Have the students attend an Indian Wacipi, (Pow-Wow), if possible.

LESSON FIVE

Have the students make a comparative study of Indian Dance and Modern Dance. See Student Activity Sheet Seven.
Invite your music teacher to your class to help you with this activity.

STUDENT ACTIVITY SHEET SEVEN

Make a comparison of Indian Dance and Modern Dance. How are they alike and how are they different? Invite your music teacher to your class to help you with this activity.

INDIAN DANCE	MODERN DANCE
1. Singers are respected men of the community.	1.
2. Songs are passed from genreation to generation	2.
3. Instruments: Drums are the most popular. Flutes, whistles, and rattles are used too.	3.
4. Rhythm: Most popular drum rhythm is the war-dance beat or the one quarter time. Three-quarter time is also used.	4.
5. Body Movement: Controlled - the head moves on small circles while neck and shoulders are relaxed. Torso - upright position with arms at side or on hips or bowed. Hands relaxed with fingers slightly clenched.	5.
6. Basic steps - toe-heel and tap-step.	6.

EXPRESSION OF LIFE IN DANCING

FOR THE DAKOTA/LAKOTA PEOPLE, DANCING PLAYED A CONTINUAL AND VITAL PART OF THEIR LIVES. THEY SELDOM DANCED JUST FOR EXERCISE OR AMUSEMENT. THE DANCES WERE INCORPORATED WITH THE DAILY HAPPENINGS OF THEIR LIVES. THERE WERE DANCES FOR ALMOST EVERY OCCASION. DANCING WAS MEANT TO ELEVATE AND SHARPEN ONE'S THOUGHTS AND EMOTIONS.

THERE WERE DANCES OF ALL KINDS. MANY DANCES WERE CONNECTED WITH RELIGIOUS CEREMONIES SUCH AS THE CALUMET, GHOST, AND SUN DANCE. ACTUALLY VERY LITTLE DANCING TOOK PLACE AT THESE RELIGIOUS CEREMONIES.

SOME DANCES WERE CONNECTED WITH WARFARE. THEY WERE USUALLY HELD BEFORE A WAR PARTY STARTED OUT AS WELL AS ON THEIR

DANCING

VICTORIOUS RETURN. THE SCALP DANCE WAS HELD FOR WARRIORS TO CELEBRATE THEIR VICTORIES. IN THE DANCE THE MEN WERE JOINED BY THEIR MOTHERS AND SISTERS. FOR THIS DANCE, BLACK FACE-PAINT WAS WORN BY ALL AS A SYMBOL OF VICTORY. IN THIS DANCE, A SCALP WAS PUT ON A POLE FOR ALL TO SEE. IF THE SCALP WAS A MAN'S, IT HAD AN EAGLE FEATHER ON IT; IF IT WAS A WOMAN'S IT HAD A COMB IN IT. THE MEN DANCED ON ONE SIDE OF THE CIRCLE WHILE THE WOMEN DANCED ON THE OTHER SIDE. AFTER THE SCALP WAS

PAINTED FOUR TIMES, IT WAS BURIED OR BURNED. (LISTEN TO A WAR DANCE ON THE TAPE BY SEABOY BROTHERS OF SISSETON.)

THERE WERE FUN, HEALING, PEACE, MOURNING AND HUNTING DANCES. POW-WOWS WERE TIMES OF SOCIAL DANCING. SOME OF THE SOCIAL DANCES ARE THE ROUND DANCE, THE GRASS DANCE, AND THE RABBIT DANCE. (LISTEN TO A SOCIAL DANCE ON THE TAPE BY SEABOY BROTHERS OF SISSETON.)

SOME DANCES WERE ONLY DONE BY MEN WHILE OTHERS WERE DONE BY WOMEN. A DANCE ONLY FOR WOMEN WAS THE WINYAN TAPIKA, OR GOOD WOMAN'S DANCE. THIS DANCE WAS ONLY FOR WOMEN WHO HAD DREAMS WHO HELPED THEM REMAIN UPRIGHT AND PURE. THEN THERE WERE TIMES WHEN MEN AND WOMEN DANCED TOGETHER. WHEN DANCING WITH THE MEN, THE WOMEN USUALLY DANCED IN AN INNER CIRCLE WHILE THE MEN WERE ON THE OUTSIDE. THERE WERE ALSO DANCES IN WHICH ANYONE COULD TAKE PART. THEN THERE WERE TIMES WHEN THE DANCE WAS FOR ONLY ONE SPECIAL DANCER. ONE SUCH A DANCE WAS THE HOOP DANCE.

ALL INDIAN DANCES FOLLOWED CERTAIN FORMS. SOME OF THE DANCE STEPS WERE SIMPLE WHILE OTHERS WERE MORE COMPLICATED. THE STYLE OF THE MEN WAS DIFFERENT THAN THAT OF THE WOMEN. THE MEN DANCED WITH THE HEEL AND BALL OF EACH FOOT WHICH WAS LIFTED AND BROUGHT DOWN WITH MUCH FORCE. SOME MOVEMENTS WERE SLOW WHILE OTHERS WERE FAST AND SOMETIMES QUITE VIOLENT. THE WOMAN USED A DRAGGING STEP, THE GLIDE. USUALLY DANCERS MOVED IN A CLOCKWISE CIRCLE DIRECTION.

MUSIC FOR THE DANCES WAS FURNISHED BY THE DRUMMERS AND SINGERS. DRUMS, FLUTES, WHISTLES AND RATTLES WERE THE MAIN INSTRUMENTS USED. THE BEAT OR TIME WAS INDICATED BY THE DRUM. FOR THE INDIAN, THE THROBBING OF THE DRUM WAS THE HEARTBEAT OF THE WORLD. FOR HIM IT SPOKE MANY MEANINGS TO HIS MIND AND HEART.

TODAY THE DAKOTA/LAKOTA PEOPLE STILL CARRY ON INDIAN DANCING ESPECIALLY IN CONNECTION WITH CERTAIN OCCASIONS SUCH AS RODEOS, ANNUAL FAIRS, BIRTHDAY CELEBRATIONS, AND RETURN OF SERVICEMEN.

LESS N SIX

EXPRESSION OF LIFE IN SONG

MATERIALS NEEDED:

- NARRATIVE SIX
- TAPE WITH INDIAN SONGS
- STUDENT ACTIVITY SHEET EIGHT
- SUPPLIES FOR MAKING INSTRUMENTS

REASONS FOR TEACHING THIS LESSON

To learn the beauty of expression in Indian music and how songs were the expression of the inner thoughts and feelings of the people. To enjoy Indian music by learning an Indian song.

OBJECTIVES

Each student will name three kinds of Indian songs and two kinds of Indian instruments used for Indian music.

Each student will learn on Indian song.

Each student will construct one Indian instrument.

Each student will write paragraphs.

RESOURCES

The Mystic Warriors of the Plains By Thomas E. Mails, pp. 62-67
The Sioux By Royal B. Hassrick, pp. 144-147
Indians at Work and Play By Louis T. Jones pp. 81-92
The Sun Dance People By Richard Erdoes pp. 69-71
The Book of Indian Crafts and Costumes By Bernard S. Mason, pp. 80-83
Indian Music Makers By Robert Hofsinde pp. 45-70

RECORDS:
Folk Music of the U.S., Songs of the Sioux By Frances Densmore
Folk Music of the U.S., Sioux By Willard Rhodes

Danny Seaboy sings the honoring song. He was born July 24, 1946; he attended school at Sisseton and Bishop Hare School at Mission. He completed High School at Sisseton Public High; attended Business School in San Francisco. Seaboy Brothers travel all Pow-Wows in South Dakota, North Dakota, Minnesota, Nebraska, California, Montana, Wyoming, Colorado, Wisconsin, Illinois, Michigan, Ohio, Iowa, New Mexico, Oklahoma, and Canada.

METHOD - HOW TO ACCOMPLISH

Read the Narrative. Follow with Discussion.

Louise Barse and her daughter, Dorris LaFontaine sing the lullaby. Louise Barse was born at Sisseton on October 12, 1910. She went to school in Pipestone, Peever, and Sisseton. Her grandfather is a chief, Gabriel Renville. She raised eight children, four boys and four girls.

Vine Marks plays the Indian love songs on an Indian flute. He was born on May 11, 1907 at Buffalo Lake. He went to school at Pierre Boarding School, Flandreau, Pipestone, and Sisseton. He worked in government schools at Sisseton and Pierre.

LESSON SIX

Have the students learn at least one Indian song. Invite an Indian person to your class to teach your students one or more Indian songs and ask then to give an explanation of the song. If that is not possible, purchase the kit, American Indian Music For The Classroom 3001-4 By Louise W. Ballard.
Address: Canyon Records
4143 North Sixteenth Street
Phoenix, Arizona 85016
From this kit teach "Dakota Love Song" pp. 22-25 (Teacher's Guide)
If you can't afford the whole kit you may purchase only necessary items: Record $6.95 Teacher's Guide $8.50; Complete Kit with Records $47.50; Complete Kit with Cassette $52.50.

Have each student make one Indian instrument. See Student Activity Sheet Eight for directions.

Have the students answer in paragraph form one or two of the following questions:

A. How does this lesson help you understand Indian music better?

B. How do you think it would be if there were no music in the world?

C. How does music help you to be a better person?

This should be evaluated by the teacher with a written comment.

STUDENT ACTIVITY SHEET EIGHT.

DIRECTIONS FOR MAKING INSTRUMENTS

The following are directions for making instruments. Choose one of the following and gather your materials. You might invite the shop teacher to your class to help you make these instruments.

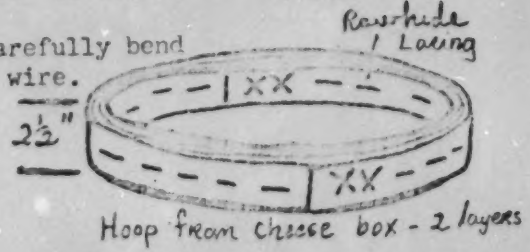
HOOP DRUM

Materials Needed:
1. Rawhide
2. White cedar straight-grained log.
3. Rawhide lacing
4. White oak sapling
5. Posder Paint
6. Tacks

Directions:

1. Split the board from a straight-grained log of white cedar as shown.

2. Shave down to 3/8 inch, soak for a day in water, and carefully bend into a hoop. Fasten the ends together with rawhide or wire. See the picture.



3. Stretch cords tightly crosswise of the hoop to hold in shape until it is dry and set. (A hoop may be made from a round cheese box instead.)

4. Drums vary from 12 to 24 inches in diameter and never over three inches.

5. Soak hide (deer, goat, or calf) for a full 24 hours. Lay it over the hoop, hair side out, drive one tack at the point shown, then tack the drumhead temporarily all the way around, each head as close to its own edge as possible, stretching the hide just tight enough so that it vibrates when thumped with the finger.

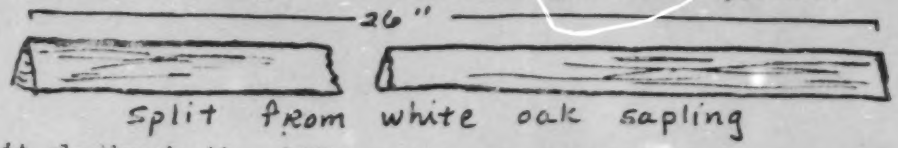
6. Now lace the two together with a wet rawhide thong, using the method shown, withdrawing the tacks as you go.

7. Make the handle by braiding three things, and tie on.

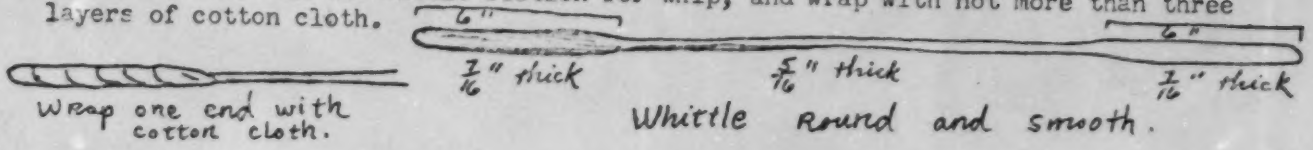
8. Dry the drum slowly for 24 hourse in a cool shady place.

9. Decorate while still wet, using paint powder mixed with water to form a paste.

10. Make the drumstick from a white oak sapling. See the picture.



11. Make it slender in the middle section for whip, and wrap with not more than three layers of cotton cloth.



T9

FLUTE

Materials needed: 1. Straight-grained wood such as cedar or sumac.
2. Sinew
3. Birch bark

Directions:

1. Round off and smooth the selected stick of wood.

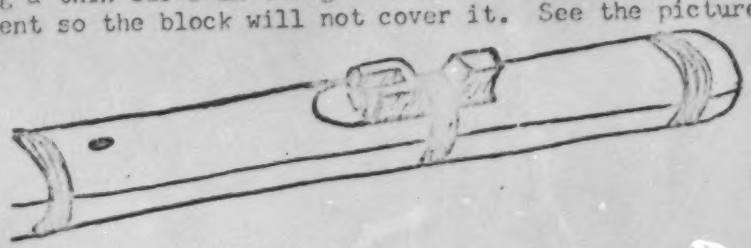
2. Then split it lengthwise into 2 equal parts.

3. Hallow out each half until only an outer shell remains. Leave a narrow, solid section, which forms a wall aout 6 inches from the mouthpiece. See the picture.

4. At the top, cut a shallow lengthwise depression into the wood only an eighth of an inch deep. Center it just above the inner wall and make it 2 inches long. Make 2 square holes, on either side of the wall in the depression, for air vents. See the picture.

5. Next cut a piece of birch bark to fit into the shallow depression. Make this piece 3/4 of an inch wide and 2 inches long and as thick as a piece of cardboard. Make an opening in the center of the strip, as wide as the holes cut into the flute and as long as the distance from one to the other. See the picture.

6. Cut a small rectangular block of wood and carve two squared prongs at one end of it. Cut a curved depression into the block and place it over the bark strip and hold it there by wrapping a thin buckskin thong around this "saddle." The prongs should fit around the air vent so the block will not cover it. See the picture.

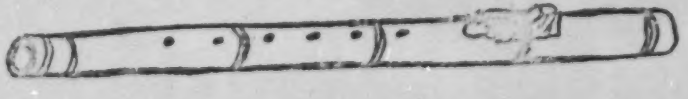


Rectangular block with two squared prongs.

7. Drill six finger holes, each an eighth of an inch in diameter along the top of the flute.

8. Then glue the two halves of the flute together and bind them with strips of wet sinew, which, when it dries will pull tight and make the flute air tight.

9. Test the pitch of the flute by putting fingers of each hand over the finger holes and blow into the flute. Slide the block forward on back until you arrive at a clear, mellow tone, then glue the block in a permanent position.



RATTLE

Materials needed: 1. Rawhide
2. Lacing
3. Sand
4. Wooden handle

Directions:

1. Cut 2 round pieces of rawhide about 5 inches in diameter each with a short extension that would fit around the rattle handle. See the picture.

- cut Rawhide into this shape.

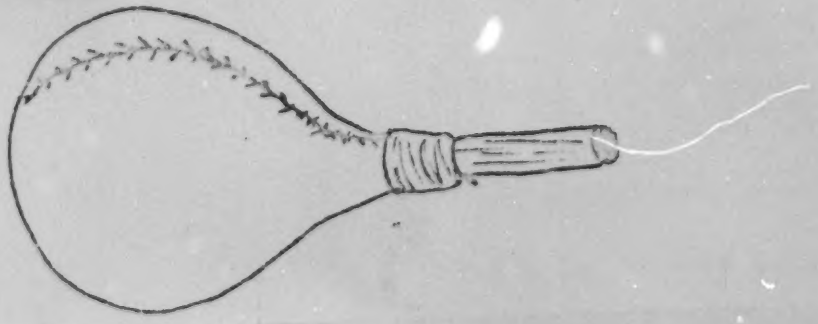
2. Soak them in water until they're soft.

3. Stitch them together along the edges in much the same way a baseball is sewed.

4. Pour wet sand through the neck opening until it is full. See the picture.

5. Then set aside the filled skin to dry.

6. When the sand is dry, pour it out and fit a wooden handle firmly into the neck opening holding it in place with the usual wrapping of wet sinew. See picture.



EXPRESSION OF LIFE IN SONG

SONGS, WERE THE EXPRESSION OF INNER THOUGHTS AND FEELING OF THE DAKOTA/LAKOTA PEOPLE. EVERY PART OF THEIR LIVES WAS HONORED AND IMAGINED IN SONG. THERE WERE SONGS FOR THE MAKING OF RAIN, THE CURING OF THE SICK, SUCCESS IN WAR AND ON THE HUNT. THEN THERE ARE THE LOVE SONGS WHICH WERE OF A MORE PERSONAL AND SPECIAL TYPE. THESE SONGS WERE PLAYED ON FLUTES.

6.9

FLUTES WERE CONSIDERED POWERFUL INSTRUMENTS OF LOVE. THERE WERE THREE KINDS OF FLUTES. THE SMALLEST FLUTE WAS MADE OF EAGLE-BONE WHISTLE AND DECORATED WITH QUILLS AND EAGLE FEATHERS. THEY WERE WORN AROUND THE NECK. THEY WERE WORN BY MEN DOING THE SUN DANCE. THEN THERE WAS A FLAGEOLOT WHICH COULD MAKE ONLY ONE SHARP TONE.

It was a long flute made of ash with the lower end shaped into a crane's head with an open beak.

The third kind of flute was the Big Twisted Flute. It was made by men who had dreamed of the buffalo. It was carved from two grooved cedar halves which were glued together. It had five holes. It had a movable block for changing pitch. This block was in the shape of a headless horse.

FLUTES WERE PLAYED BY MEN IN THE PRIVACY OF THEIR TIPIS. THEY ENJOYED THEMSELVES AND THEIR FRIENDS BY BRINGING BACK MEMORIES THROUGH LOVE SONGS. (LISTEN TO SOME SONGS ON THE FLUTE PLAYED BY VINE MARKS OF SISSETON.)

THERE WERE LULLABIES SUNG BY GRANDMOTHERS TO THEIR GRANDCHILDREN. (LISTEN TO A LULLABY ON THE TAPE SUNG BY LOUISE BARSE AND HER DAUGHTER OF SISSETON.)

THERE WERE HONORING SONGS TOO. THESE SONGS WERE SUNG AT SPECIAL OCCASIONS AND AT POW-WOWS IN HONOR OF A SPECIAL PERSON. (LISTEN TO AN HONORING SONG ON THE TAPE SUNG BY DANNY SEABOY OF SISSETON.)

SONGS WERE MEMORIZED EASILY BY THE INDIAN PEOPLE. SOME COULD SING HUNDREDS OF VERSES WITHOUT A MISTAKE. MOST SONGS WERE VERY SHORT. THE ONE OR TWO STANZAS WOULD BE REPEATED OVER AND OVER AGAIN. STANZAS WERE USUALLY REPEATED IN SETS OF FOURS OR SEVENS WHICH WERE CONSIDERED SACRED NUMBERS. INDIAN SONGS WERE SIMPLE. THERE WAS NO PART SINGING. SONGS WERE USED TO EMPHASIZE THE MAIN POINT OF A STORY.

THE DRUMBEAT DIFFERED FROM THE BEAT OF THE SONG, BECAUSE THE DRUMBEAT CONTROLLED THE BODY MOVEMENTS WHILE THE SONG WAS DIRECTED TO THE SOUL.

DRUMS WERE THE MOST IMPORTANT MUSICAL INSTRUMENT. THEY WERE MADE VERY CAREFULLY. THE FRAME WAS MADE OF GREEN WILLOW POLE WHILE THE HEAD WAS MADE OF UNTANNED DEER-SKIN. THE DRUM BEATER WAS MADE BY COVERING THE END OF A SHORT STICK WITH A DEERSKIN PAD. MOST MEN OWNED DRUMS AND AMUSED THEMSELVES WITH SONG IN THE EVENINGS.

TODAY ONE CAN HEAR INDIAN SINGING MOST OFTEN AT POW-WOWS. IT IS ENCOURAGING TO KNOW THAT THE YOUNG PEOPLE AMONG THE DAKOTA/LAKOTA ARE LEARNING THE SONGS AND DANCES.

LESSON SEVEN

EXPRESSION OF LIFE IN ART

MATERIALS NEEDED:

- NARRATIVE SEVEN
- STUDENT ACTIVITY SHEET NINE
- PAPER SACKS, SLIDES - OSCAR HOME ART
- MATERIALS FOR MAKING MOBILES

REASONS FOR TEACHING THIS LESSON

To learn the beauty of expression in Indian art and how art work resulted for a vision or dream.
To learn about outstanding Indian artists.

OBJECTIVES

Each student will list correctly three ways in which the Indian people expressed their artistic ability. Name five designs used in art, and name five colors and their meanings that were used in art work.

Each student will visit a museum and do a Values Clarification exercise after the visit.

Each student will make a creation of his own by collecting things from nature.

Each student will make a mobile.

RESOURCES

The Mystic Warriors of the Plains By Thomas E. Mails, pp. 244-293
Oscar Howe By John R. Milton pp. 1-56
Quill and Beadwork of the Western Sioux By Carrie Lyford, pp. 56-86
The Book of Indian Crafts and Costumes By Bernard Mason
Indian Arts of the United States By Douglas and D'Harnoncourt, pp. 127-136
The Art of the North American Indian By Shirley Glubok
Values Clarification By Simon, Howe, and Kirschenbaum, pp. 163-165
Plains Indian Art from Fort Marion By Karen Daniels Petersen

SLIDES: Oscar Howe Art Work No. 401 - 406
State Library, Pierre, South Dakota

METHOD - HOW TO ACCOMPLISH

Read the Narrative. Follow the Discussion.

Take a field trip and visit an Art Museum of Indian artifacts and paintings.
The following is a list of Museums in South Dakota that have Indian artifacts and art:

The listing is on a separate sheet.

When the students return from their field trip, have them complete Student Activity Sheet Nine. Then form small groups and have students share their "I learned statements."

LESSON SEVEN

The Indian people were close to nature. Sometimes their work of Art was an imitation of nature. Let the students experience nature by making a creation from things they collect in nature.

Give each student a paper sack. Then have students go out and spend about 15 to 20 minutes collecting all kinds of things from nature. When students come back, give each student a large piece of poster paper. Then, have them make some kind of creation with the things they collected. When all are finished, each student could tell the class something about his picture.

Have each student make a mobile on one of the follwing themes:

- Colors used by the Indian people in art work
- Designs used by the Dakota/Lakota people in art work
- Art work of Oscar Howe
- Art work of Paul War Cloud

Invite your art teacher to class to help you with this project.

MUSEUMS IN SOUTH DAKOTA THAT CONTAIN INDIAN ART AND ARTIFACTS

1. Aberdeen.....Dacotah Prairie Museum
2. Chamberlain.....Old West Museum
3. Custer.....Custer State Park Museum
   State Game Lodge
4. Custer.....Wiehe's Frontier Museum
5. Deadwood.....Adams Memorial Museum
6. Fort Pierre.....Verendrye Museum
7. Fort Thompsoh.....The Reverend David W. Clark
   Visitors' Center - Museum
8. Gettysburg.....Ducheneaux Antique Store
   and Museum
9. Huron.....State Fair Prairie Museum
10. Kadoka.....Badlands Petrified Garden
11. Lemmon.....Petrified Wood Park Museum
12. Marvin.....American Indian Culture
    Research Center at Blue
    Cloud Abbey
13. Mitchell.....Friends of the Middle
    Border Museum of Pioneer
    Life
14. Mobridge.....Land of the Sioux Museum
15. Pierre.....State History Collection,
    Preservation, Exhibition,
    Dissemination Museum
    Soldier's & Sailor's Memorial Building
16. Pierre.....Farm Island Visitors Center
17. Pine Ridge.....Oglala Sioux Tribal Museum
18. Pine Ridge.....Wounded Knee Museum
19. Rapid City.....Sioux Indian Museum and
    Craft Center
20. Sioux Falls.....Pettigrew Museum of Natural
    Arts and History
21. Sisseton.....Pohlen Center
22. St. Francis.....Bdechel Memorial Sioux
    Indian Museum
23. Sturgis.....Bear Butte State Park
24. Vermillion.....W.H. Over Dakota Museum
    University of South Dakota Campus
25. Wall.....Wall Drug Store
26. Wessington Springs.....Dunham Meorial Museum
27. Yankton.....Chief Eagle Feather
    "Wanblee Weyaka" Museum
    Mount Marty College
28. Yankton.....Yankton County Territorial
    Museum

STUDENT ACTIVITY SHEET NINE

VISIT TO A MUSEUM

After you've returned from your visit to the museum, complete the following statements:

1. I learned that _____

_____

_____

2. I noticed that _____

_____

_____

3. I discovered that _____

_____

_____

4. I re-learned that _____

_____

_____

5. I was surprised that _____

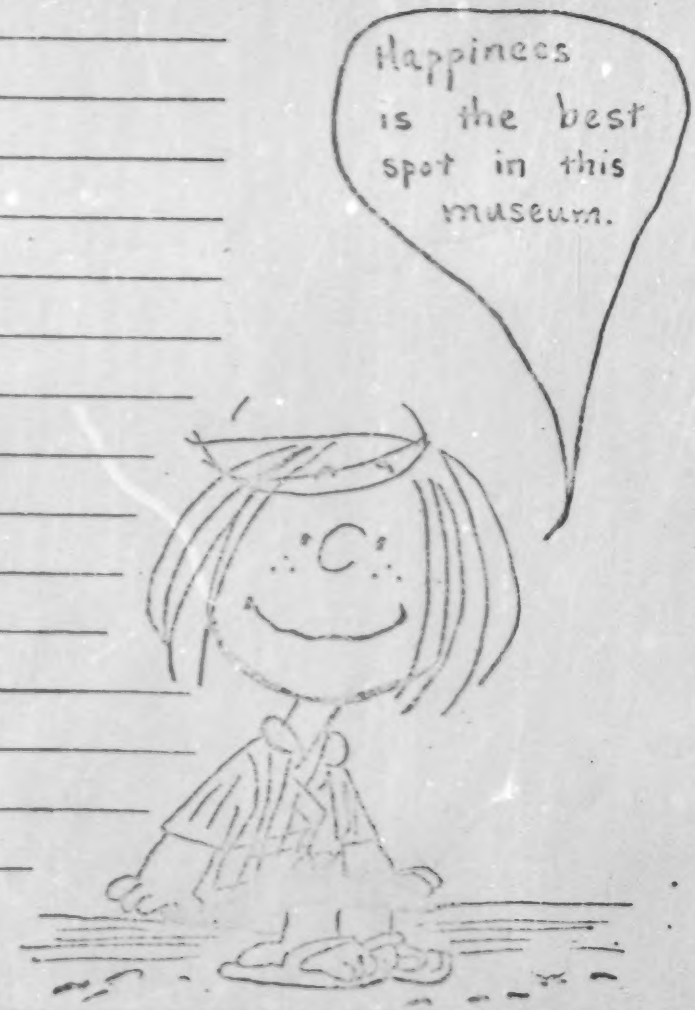
_____

_____

6. I was pleased that _____

_____

_____



EXPRESSION OF LIFE IN ART

THE ART WORK OF THE DAKOTA/LAKOTA PEOPLE HAD A CONNECTION WITH THEIR GOD BECAUSE THE WORK WAS A RESULT OF WHAT THEY HAD SEEN IN A VISION OR DREAM. THE PEOPLE WERE SO CLOSE TO NATURE. THE INDIAN ARTIST HAD A FINE SENSE OF LINE AND RHYTHM, AND A NATURAL FEELING FOR TEXTURE AND COLOR. MOST OF THE WORK WAS MEANINGFUL BECAUSE IT WAS USED AS A PART OF DAILY LIFE. EVERY WORK OF ART HAD A PURPOSE. IT MIGHT BE TO INCREASE THE ARTIST'S SPIRITUAL FEELINGS, TO BE USEFUL IN PERSONAL AND COMMUNITY LIFE, AND TO BE MOVABLE AND LASTING.

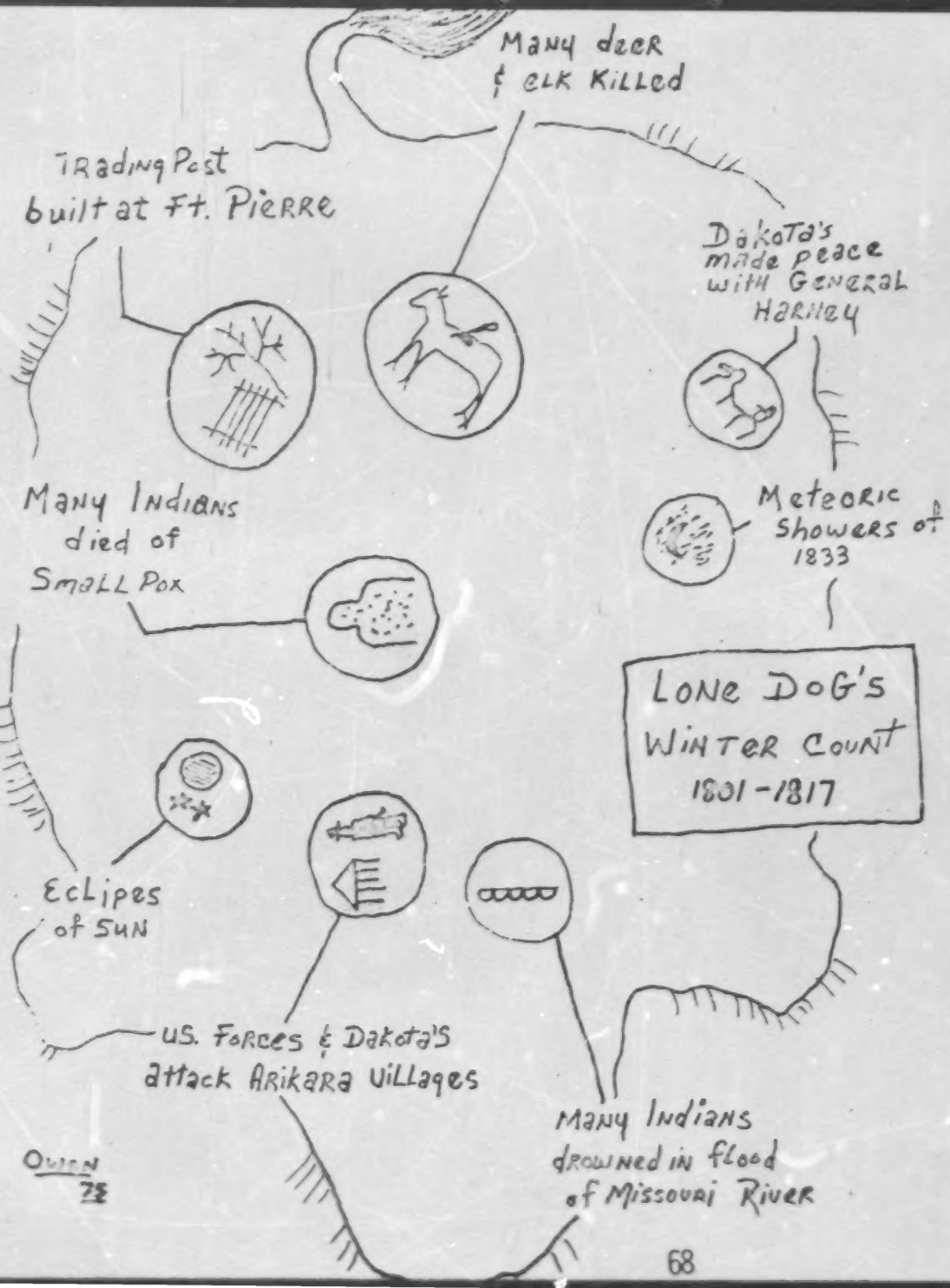
INDIAN PAINTING WAS DONE ON HIDES, WOOD, HORSES, AND THEMSELVES. PAINT WAS MADE FROM PURE PLANT JUICES AND EARTH COLORS. THE COLORS USED FOR PAINTING WERE RELATED WITH NATURE. THE COLOR, BLUE LIKE THE SKY, STOOD FOR PEACE.

RED, LIKE FIRE OR BLOOD, STOOD FOR WAR. YELLOW, LIKE SUNLIGHT, STOOD FOR RELIGION. GREEN, LIKE THINGS GROWING IN NATURE, STOOD FOR GROWTH. WHITE, LIKE SNOW, STOOD FOR PURITY, WHILE BLACK STOOD FOR EVIL BECAUSE OF ITS DARKNESS.

STRAIGHT LINES REPRESENTED TRUTH WHILE CIRCULAR FORMS STOOD FOR UNITY.

PAINTING DONE BY WOMEN WAS MOSTLY GEOMETRICAL DESIGNS IN FORM WHILE THAT OF MEN SHOWED REAL LIFE. THE WOMEN MOST OFTEN PAINTED PARFLECHES (STORAGE AND CARRYING CASES) AND ROBES MADE OUT OF BUFFALO HIDE. PAINTINGS ON THE TIPIS WERE MORE THAN JUST DECORATIONS. USUALLY THE OWNER RECEIVED HIS IDEAS OF SYMBOLS AND COLORS IN A DREAM OR VISION. SO, THE PAINTING HAD A SPECIAL MEANING. WHEN THE TIPI BECAME OLD AND TORN, THE EXACT PICTURES AND SYMBOLS WERE PAINTED ON THE NEW ONES.

MOST TRIBES KEPT A CALENDAR BY PAINTING PICTURES OF THE MOST IMPORTANT EVENTS OF THE YEAR. THIS RECORD WAS CALLED "WINTER COUNT."

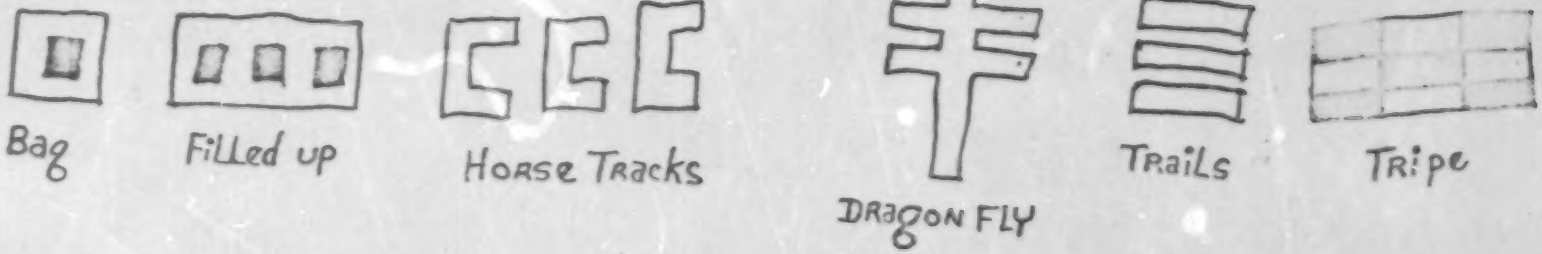

Many deer & elk killed
Trading Post built at Ft. Pierre
Dakota's made peace with General Harney
Many Indians died of Small Pox
Meteoric Showers of 1833
Lone Dog's Winter Count 1801-1817
Eclipes of Sun
U.S. Forces & Dakota's attack Arikara villages
Many Indians drowned in flood of Missouri River
Owen 78

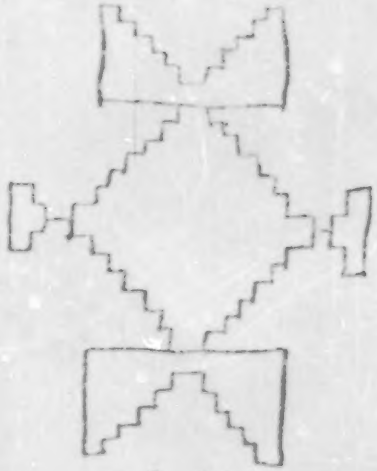
MEN OFTEN PAINTED THEIR FACES FOR PROTECTION AGAINST THE WIND, SUN, SNOW AND INSECTS. A MAN WOULD DO THIS BY FIRST RUBBING GREASE FROM BUFFALO FAT ON THE FACE. THEN HE WOULD DIP HIS FINGERS INTO POWDERED PAINT AND RUB IT ON HIS FACE. WHEN A MAN WENT TO WAR HE WOULD ALSO PAINT HIS FACE AND BODY.

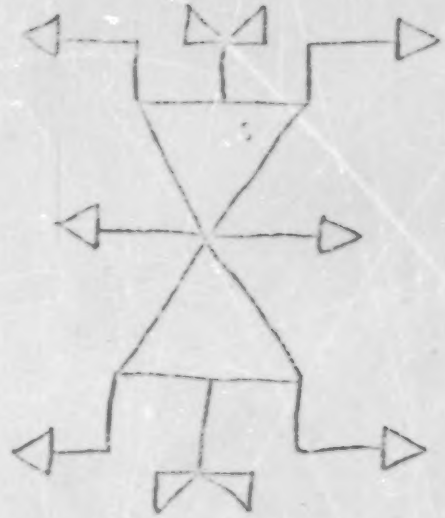
WITH HIS SPECIAL PROTECTIVE DESIGN. THIS WOULD HELP HIM TO KEEP UP HIS COURAGE.

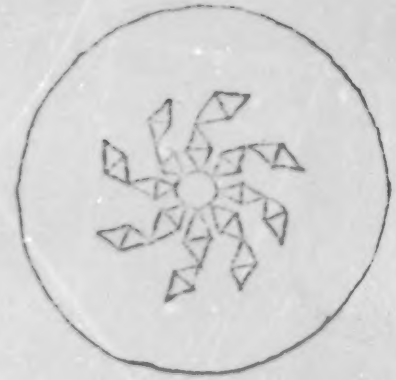
INDIAN WOMEN WERE EXPERTS AT QUILLING. THEY DYED PORCUPINE QUILL AND SEWED THEM ON CLOTHES AND BAGS. QUILLS WERE USED TO MAKE DESIGNS BY WRAPPING, BRAIDING, SEWING AND WEAVING.

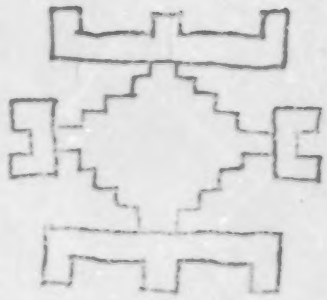
BEADS WERE USED THE SAME WAY. BEADS WERE USED ONLY LATER WHEN THE TRADERS INTRODUCED THEM INTO THE COUNTRY IN ABOUT 1800. RED WAS THE FAVORITE COLOR, BUT YELLOW AND BLUE WERE QUITE POPULAR TOO. THE BEADWORK USUALLY CONSISTED OF WHITE OR LIGHT-BLUE BACKGROUND WITH DESIGNS THAT HAD FOUR OR SIX POINTS. DESIGNS USED BY THE DAKOTA/LAKOTA PEOPLE WERE:

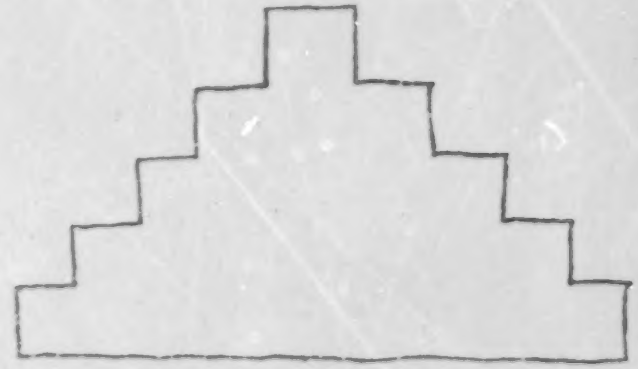


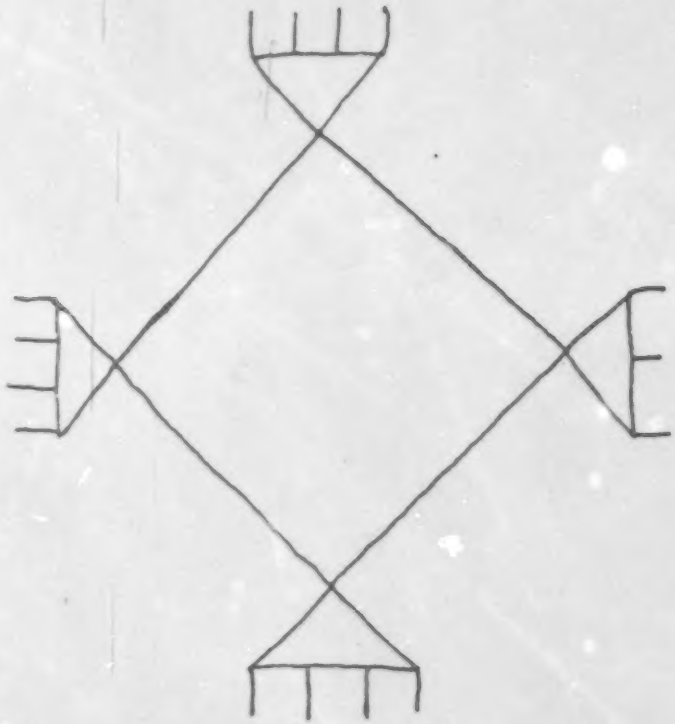

Leaf
-OR-
Point
design


SpideR


WhirLwind-OR
SunburST


FULL-of-Points


MOUNTAIN - OR - Hill



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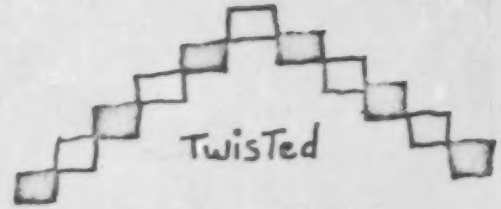


TWISTED

FEATHER

VERTEBRAE

THREE-ROW-PATTERN

TODAY THERE ARE MANY TALENTED PEOPLE WHO STILL DO BEADWORK AND PAINTING.

ONE OUTSTANDING INDIAN ARTIST IS OSCAR HOWE. HE WAS BORN ON MAY 13, 1915 ON CROW CREEK RESERVATION IN SOUTH DAKOTA. WHEN HE WAS SEVEN YEARS OLD HE WAS SENT TO PIERRE INDIAN SCHOOL. HE COMPLETED EIGHT GRADES AFTER PUTTING UP WITH MANY DIFFICULTIES. ONE HARD-SHIP WAS TO BE PUNISHED

FOR SPEAKING HIS OWN LANGUAGE, DAKOTA. ANOTHER WAS HIS SKIN DISEASE, ESPECIALLY IN HIS FACE. WHENEVER THERE WAS AN ART CONTEST IN SCHOOL, OSCAR ALWAYS WON IT. AFTER HE GRADUATED HE TRIED TO FIND A JOB. HE WORKED ON ROADS PART TIME. IN 1935, HE WAS SENT TO SANTA FE INDIAN SCHOOL AND STUDIED ART. HIS FIRST TEACHER WAS DOROTHY DUNN. HE LIKED HER AND HER WAY OF TEACHING. IN 1938 HE GRADUATED FROM ART SCHOOL IN SANTA FE. AGAIN, HE TRIED TO FIND A JOB, BUT ENDED BACK ON THE RESERVATION DOING ROAD WORK. THE FOLLOWING YEAR HE WAS THE ART TEACHER AT PIERRE INDIAN SCHOOL WITH NO PAY. THE FOLLOWING YEAR, AS A GOVERNMENT PROJECT, HE PAINTED THE CEILING OF THE MITCHELL LIBRARY AND TEN LARGE MURALS ON THE AUDITORIUM WALLS AT MOBRIDGE.

IN JUNE, 1942, OSCAR WAS CALLED TO SERVE IN THE ARMY FOR THREE AND A HALF YEARS. IT WAS WHEN HE WAS STATIONED IN GERMANY THAT HE MET HIS WIFE, HEIDI. AFTER THE SERVICE, HE AND HIS WIFE MOVED TO OKLAHOMA.

WHERE HE DID THE ART WORK FOR A BOOK CALLED, North American Indian Costumes.

THEN HE CAME BACK TO SOUTH DAKOTA WHERE HE DESIGNED THE CORN PALACE IN MITCHELL. OSCAR FURTHERED HIS EDUCATION BY ATTENDING COLLEGE AT DAKOTA WESLEYAN UNIVERSITY IN MITCHELL. HE GRADUATED IN 1952. IN 1953, HE BECAME THE ART DIRECTOR OF THE JUNIOR AND SENIOR HIGH SCHOOL IN PIERRE. THEN IN 1957, OSCAR BECAME ARTIST-IN-RESIDENCE AND ASSISTANT PROFESSOR OF ART AT THE UNIVERSITY OF SOUTH DAKOTA WHERE HE STILL IS TODAY.

BY 1960, OSCAR HAD ALREADY RECEIVED 16 ART AWARDS AND HAD A CHANCE TO BE ON NATIONAL TELEVISION. HIS ART WORK IS EXHIBITED IN SOUTH DAKOTA, NORTH DAKOTA, IOWA, WISCONSIN, TENNESSEE, ILLINOIS, WASHINGTON, ARIZONA, OKLAHOMA, MINNESOTA, NEBRASKA, INDIANA, OHIO, NEW YORK, AND WASHINGTON, D.C. (SEE SLIDES)

Another outstanding artist is Paul War Cloud. He was a self-taught artist. He was born on June 18, 1930 near Sica Hollow on the Sisseton-Wahpeton Reservation. He attended school at Tekakwitha Indian Mission School at Sisseton, the Wahpeton Government Indian School in North Dakota, and Fort Thompson Indian School. He completed his high school education at Stephan Mission School. He signed up to serve in the army and fought in the Korean War. In 1960, he began painting, when he was discharged from the service. He developed his own style and technique.

In 1972, he completed his painting of a mural for the Governor's office in Pierre. The mural was entitled "Unity Through The Great Spirit." It was dedicated in a special ceremony in June.

Many of his works are on exhibit at the Pohlen Center at Sisseton. He died December 17, 1973.

LESSON EIGHT

EXPRESSION OF LIFE IN THE OUT-OF-DOORS

MATERIALS NEEDED:
- NARRATIVE EIGHT
- STUDENT ACTIVITY SHEET TEN
- STUDENT ACTIVITY SHEET ELEVEN
- MATERIALS FOR MAKING GAMES

REASONS FOR TEACHING THIS LESSON

To learn how the Indian people enjoyed themseleves in game and sport.
To know why physical fitness was a priority in the life of the Indian people.
To evaluate one's own use of free time.

OBJECTIVES

Each student will list correctly five games played by the Indian people and how they were played.

Each student will make one game and teach his classmates how to play it.

Each student will evaluate his free time by doing a Values Clarification Exercise.

Each student will write paragraphs.

RESOURCES

Mystic Warriors of the Plains By Thomas E. Mails, p. 72
The Games the Indians Played By Sigmund A. Lavine, pp. 9-90
History of the Sisseton-Wahpeton Sioux Tribe pp. 94-96
The Sioux Indians By Sonia Bleeker pp. 97-105
Indians at Work and Play By Louis Thomas Jones, pp. 31-33
Indian Games and Crafts By Robert Fletcher, pp. 67-114
Learning From The Indians By George W. Jones, pp. 49-69
Clarifying Values Through Subject Matter By Harmin, Kirschenbaum, and Simon, pp. 82-84

METHOD - HOW TO ACCOMPLISH

Read the Narrative. Follow with Discussion.

Have each student make one game and teach his classmates how to play it.
See Student Activity Sheet Ten.

Have the students do a Values Clarification Exercise about how they use their free time.
Hand out Student Activity Sheet Eleven to the students.
After each student has completed his sheet have them divide into small groups and discuss their sheets with one another.

Have the students answer one or two of the following questions in paragraph form:

A. How has this lesson helped you learn more about Indian games and fun?

B. How do you make choices about what to do with your free time?

C. Is there enough physical exercise in your life? Too much?
What might you do to improve your physical condition?

D. List reasons why sports give you pleasure.

This should be evaluated by the teacher with a written comment.

82

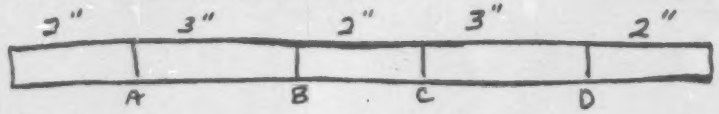
STUDENT ACTIVITY SHEET TEN

INDIAN GAMES

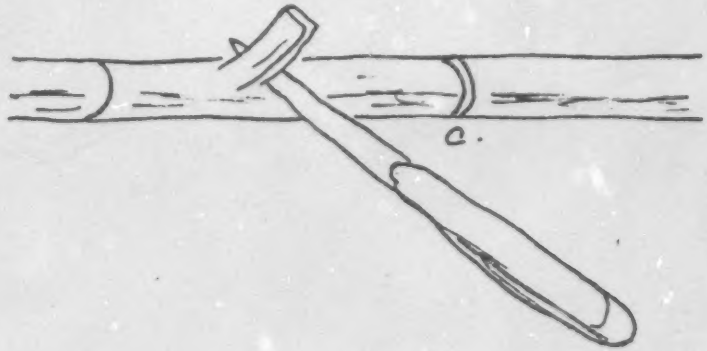
GUESSING GAME

Materials Needed: 8 sticks - 12 inches long and $\frac{1}{4}$ inch thick.
coping saw
pocket knife
colored toothpicks

Directions:
1. Choose a fairly straight branch preferably a willow to make the 8 sticks.
2. On each stick mark 5 sections as shown:

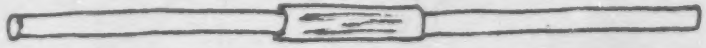


3. With a pocket knife cut into the bark in a straight line around the stick at points A, B, C, D.
4. After the cuts have been made, use the point of the blade to peel away the thin bark between the cuts as shown below:



5. The bark should be peeled aways between A and B, and between C and D as shown below:

6. On the eighth stick leave the bark strip between B and C and peel off the rest of the bark clear to the ends, as shown below:



BOWL AND DICE GAME

Materials Needed: One small wooden bowl, Six peach or plum pits
India Ink, a pen point and pen holder
Toothpicks

1. Wash the pits and let dry throughly.
2. Draw a broad line across one side of each pit as shown below:

Directions for Playing the Game:
1. Any even number of players can play this game, even as few as two.
2. Put six pits in the bowl.
3. Hold bowl in one hand and with a slight toss, flip the pits into the air and catch them in the bowl again.
4. Score by counting one point for each pit that lands with the marked side up.
5. Players can keep score with toothpicks. The winner is the one having the most toothpicks after 20 tosses.
6. This game can also be played by dividing into teams.

LACROSSE:

Materials Needed: Wooden ball
Stick - 2 or 3 feet long with a hoop at the end.
The hoop is netted.

Directions:
1. Prepare a place about ½ mile in length.
2. Form 2 sides. Each player has a stick.
3. Start by tosing the ball in the air on the middle of the two boundaries.
4. Whoever gets the ball to the opposite side wins the game.

MOCCASIN GAME:

Materials Needed: 4 moccasins
a bead

Directions:
1. Form two sides.
2. After several false stops, one person on one side hides the bead in a moccasin.
3. The other side has to guess where it is hidden.
If they guess correctly they get a chance to hide it.
If they didn't guess correctly the same side gets to hide the bead again.

STICK GAME

Directions for playing the game:

1. Two teams with four to eight on each side can play this game.
2. They are seated on the ground so that the teams face each other. A blanket is placed between them.
3. One teams holds the sticks. Hiding them under the blanket, two teammates divide the eight sticks into two bundles of four each.
4. These two players then hold the two bundles to the opposite side. See picture below:

5. The object of the game is for the other team to guess in which of the two bundles the odd stick is hidden.
6. If the other team misses its guess, the first team gets one point. It shuffles the sticks again under the blanket and the next two players show the bundles to the other side.
7. However, if the other side guesses right they get a score and it is their turn to hold the sticks.
8. A scorekeeper may be appointed. The scorekeeper has 40 colored toothpicks (20 of one color and 20 of another color). When the team guesses right, the scorekeeper puts the toothpicks belonging to the team in front of them. The team whose 20 picks are first used up is the winning team.

HOOP AND POLE GAME

Materials Needed: Poles, 8-10 feet long; Hoops

Directions for Playing:
1. Select a field about 50 or more feet in length.
2. Make lanes about a foot wide. Clear the lanes.
3. Form two sides. Two players (one from each team) play.
4. One hurls the hoop and the two players throw their poles trying to pin the hoop to the groud. The player who pins the hoop scores two points.
5. If neither player scores, they take tuens throwing the hoop; otherwise the player who scored gets to throw the hoop.
6. After all have had their turn throwing the hoop across the field, the side with the highest score wins.

SHINNY

Materials Needed: Curved stick, ball, poles to mark the goal.

Directions for Playing:
1. Prepare a field 300 yards long.
2. Form two teams.
3. An umpire is needed.
4. The object is to knock a ball across a goal line. The side that takes the least number of strokes to drive the ball through the goal wins the game.

STUDENT ACTIVITY SHEET ELEVEN

Divide the circle below into pies. Make the largest pies for the most time you spend on the following activities and make the smallest pies for the least time you spend on the following activities:

Sports and Games
Dancing
Music
Reading
Hobbies
Arts and Crafts
Doing Nothing
Watching T.V.

Now number the following activities from one to eight with Number One as the activity you value the most and Number Eight as the one you value the least:

_____ Sports and Games

_____ Dancing

_____ Music

_____ Reading

_____ Hobbies

_____ Arts and Crafts

_____ Doing Nothing

_____ Watching T.V.

EXPRESSION OF LIFE IN THE OUT-OF-DOORS

SUMMER WAS THE TIME WHEN EVERYONE COULD TAKE PART IN THE FESTIVALS, GAMES AND DANCES USUALLY HELD OUT-OF-DOORS. GAMES WERE NOT JUST A FORM OF PASTIME BUT SOME WERE USED TO TEST THE STRENGTH AND SKILL OF YOUNG MEN. PHYSICAL HEALTH MEANT A LOT TO THE DAKOTA/LAKOTA PEOPLE. THAT IS WHY YOUNG MEN WERE FORCED TO EXERCISE AND ADVISED NOT TO SMOKE. REGULAR PRACTICES WERE LONG-DISTANCE RUNNING AND WINTER SWIMMING. AN EXAMPLE OF THIS IS THE STORY OF A YOUNG CREE INDIAN WHO RAN 125 MILES IN 25 HOURS TO DELIVER A MESSAGE.

GAMES PLAYED BY THE AMERICAN INDIAN CAN BE GROUPED INTO TWO TYPES. THEY ARE GAMES OF CHANCE AND GAMES OF SKILL. GAMES OF CHANCE INCLUDED STICK AND DICE GAMES

AND THE GUESSING GAMES.

THE SIMPLEST TYPE OF STICK GUESSING GAME WAS WHEN SOMEONE DIVIDED A BUNDLE OF STICKS BEHIND HIS BACK AND THE OTHERS HAD TO GUESS WHICH HAND HAD A SPECIALLY MARKED STICK OR AN ODD AND EVEN NUMBER OF STICKS.

SOME STICK GAMES WERE PLAYED BY GROUPS. PLAYERS WOULD PASS A STICK FROM HAND-TO-HAND UNTIL THE LEADER OF THE OTHER SIDE POINTED TO THE INDIVIDUAL HE THOUGHT HAD IT. IF HE GUESSED RIGHT, HE WON THE GAME. ANOTHER POPULAR GAME WAS HIDING THE STICK AND HAVING THE OTHERS LOOK FOR IT.

THE DICE MADE BY THE INDIAN PEOPLE ARE TWO-SIDED. ONE SIDE WAS USUALLY BLANK WHILE THE OTHER SIDE WAS CARVED WITH GEOMETRIC PATTERNS. THE RULES FOR COUNTING SCORES DIFFERED FROM TRIBE TO TRIBE. THE DAKOTA/LAKOTA PEOPLE

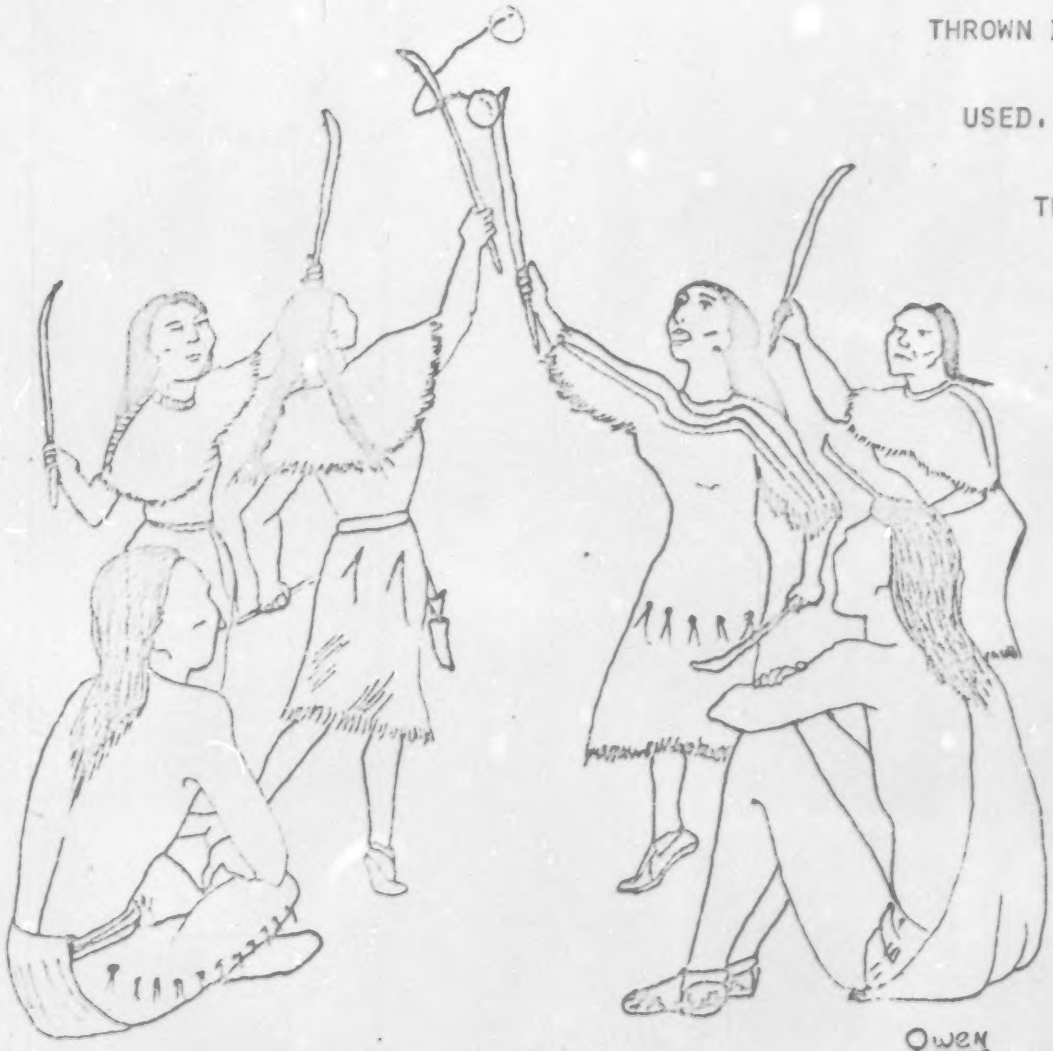
MADE DICE FROM ANKLEBONE OR RIBS OF THE BUFFALO. THE COMMON NUMBER OF DICE WAS USUALLY FOUR. THE WAHPETON SIOUX PLAYED STICK DICE TO DIVIDE A DEAD MAN'S PROPERTY.

BASKET DICE GAMES WERE SIMPLE. SOMETIMES THE DICE WERE TOSSED IN A BASKET OR WOODEN BOWL. OTHER TIMES THE DICE WERE SHAKEN IN A CONTAINER, THEN THROWN AGAINST A TARGET ONTO THE GROUND. OFTEN TIMES THE DICE WERE TOSSED UPWARD AND THEN CAUGHT. BASKET-DICE GAMES WERE PLAYED MOSTLY BY WOMEN.

ONE OF THE MOST POPULAR GUESSING GAMES IS THE MOCCASIN GAME. THE GAME WAS PLAYED WITH FOUR MOCCASINS AND A BEAD. IT WAS PLAYED BY GUESSING WHICH MOCCASIN HELD THE HIDDEN BEAD. SOMETIMES THIS GAME WOULD GO ON ALL THROUGH THE NIGHT, OR EVEN DAYS AND WEEKS. THIS GAME IS STILL PLAYED TODAY BY SOME OF THE OLDER PEOPLE.

THE SECOND TYPE OF GAMES PLAYED BY THE INDIAN PEOPLE ARE GAMES OF SKILLS. ONE OF THE MOST POPULAR OF THIS TYPE WAS LACROSSE WHICH IS A BALL GAME. THE BALL WAS MADE OF WOOD AND THROWN BY A STICK. NO HANDS COULD BE USED. THE STICK WAS ABOUT TWO OR THREE FEET LONG WITH A HOOP AT THE END. THE HOOP WAS NETLIKE SO IT COULD HOLD A BALL. THE GAME WAS STARTED BY TOSSING THE BALL IN THE AIR ON THE MIDDLE OF TWO BOUNDARIES WHICH WERE HALF MILE APART. WHOEVER

Game



GOT THE BALL TO THE OPPOSITE SIDE FIRST WON THE GAME.

SHINNY WAS ANOTHER GAME IN WHICH A BALL WAS BATTED OR KICKED THROUGH GOALS. A SHINNY FIELD WAS ABOUT 300 YARDS LONG.

SOME SKILL GAMES WERE PLAYED TO TRAIN MEN AND BOYS TO BECOME SUCCESSFUL HUNTERS AND WARRIORS. ARCHERY WAS A GAME THAT TRAINED THE MEN AND BOYS TO USE THE BOW AND ARROW, THE MOST COMMON WEAPON. BUNDLES OF GRASS WERE USED AS TARGETS.

SNOW SNAKE IS A WINTER GAME THAT ALSO IMPROVED SKILLS. EACH PLAYER HAD A LONG STICK WHICH HE PITCHED THROUGH THE SNOW. THE SNOW SNAKE THAT TRAVELED THE FARTHEST, WON. WHILE THE MEN AND BOYS PLAYED SNOW SNAKE, THE GIRLS AND WOMEN THREW DARTS. SOMETIMES THE DARTS WERE THROWN AT TARGETS AND OTHER TIMES THEY WERE THROWN IN THE AIR TO SEE WHICH ONE WENT THE FARTHEST.

HOOP AND POLE WAS A GAME WHICH DEVELOPED MUSCLES AND TESTED A PLAYER'S STRENGTH. IT WAS PLAYED BY ROLLING THE HOOP AWAY FROM THE OTHERS WHO TRIED TO THROW THEIR POLES INTO THE NETTING OF THE HOOP.

WINNING A GAME MEANT THE SAME THING AS WINNING A WAR. THE BETS COLLECTED AFTER A GAME WAS THE SAME AS GETTING HORSES AFTER A RAID.

TODAY INDIAN PEOPLE TAKE PART IN BASKETBALL, BASEBALL, FOOTBALL, GOLF, HOCKEY, AND TENNIS. PROBABLY THE MOST FAVORED GAME AMONG THE INDIAN PEOPLE IS BASKETBALL. MANY INDIAN PEOPLE TODAY STILL TAKE PART IN CHANCE GAMES. THE MOST POPULAR IS BINGO. SOME TRAVEL TO A BINGO GAME ON ALMOST EVERY NIGHT OF THE WEEK.

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END